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LITERATURE.

The Life, Letters, and Literary Remains of Edward Bulwer, Lord Lytton. By his Son. With Portraits and Illustrations. Vols. I. and II. (Kegan Paul, Trench & Co.)

It was the late Lord Lytton's express desire that the story of his life should be written by his son, and by no one else. He showed wisdom in his choice of a biographer. A character in which so much weakness was united with so much strength, and in which the most conspicuous weaknesses were the overflow of good qualities, could hardly be done justice to by anyone whose judgment was not steadied by personal affection. The son is sufficiently candid for the most exacting student of ethological truth, and at the same time too firmly prepossessed to be irritated by superficial defects into underestimating the really noble traits in the father's character. A too candid biographer is as bad as a too candid friend; and the fear of appearing prejudiced by the *lues biographica*—or Lifer's disease—often leads writers in these days more widely astray than the most fatuous adoration and partiality. To be seen in their true relations, a man's qualities must be seen through a certain mist of sympathetic affection.

The fragment of autobiography is a very characteristic relic. It looks more like an auto-apotheosis than an autobiography; we suspect as we read that it may contain as much fiction or romantically coloured fact as bare and naked biographical incident. But it is charmingly written. There are allusions in the latter portions of it which show that they must have been written after 1852; and, from the evidence of style alone, one would have conjectured that the whole of it was composed either after the *Caxtons* or while the author was experimenting in the Caxtonian manner. Even the genealogical chapters are not without interest. Whether or not the line of Bulwer can be traced back to Odin, and whether Odin is the only mythical hero in the ancestral line, are questions that may be left to the genealogists; but there can be no doubt that, as his son points out, Bulwer's pride of birth was akin to what the Romans called "piety." It was his religion, his ethical sanction, the motive and support of the chivalrous courage and generosity that he displayed from his boyhood to the end of his life. When the autobiography passes from the dim region of ancestral glories, the story becomes more brilliant. Especially entertaining is the account of his grandfather Lytton and his mother's suitors. The misfortunes of these gentlemen are narrated in

his best style, with lively humour and intensely idiomatic language, and without any of the hurried and superficial rhetoric of his worst manner. These chapters are equal to the best parts of *Kenelm Chillingly*. In some of the passages about his childhood, the apotheosing tendency appears to have got the better of him, and there is a relapse. Bulwer seems to have shared with Pope and other great men the weakness of pretending to be more precocious than he was. The most curious part of the harmless deception is his interpolating an imaginary brother who died in infancy between himself and his brother Henry. Apparently he understated his age from the time of his first appearance in society, for his early friend, Mrs. Cunningham, describes him as twenty-one when—as his son explains in a foot-note—he was nearly twenty-three. And, although he loftily declares that he had no curiosity about the exact date of the birth of great men, it would seem that he confided to an astrologer not only the right calendar day and year, but also the day of the week and even the hour of his birth.

Whether or not Bulwer, in his youth and early manhood, was all that his fancy painted him in his autobiography and in the unfinished novels of *Lionel Hastings* and *Greville*, now published by his son for the sake of their biographical interest, is really of minor importance and not worth discussing. At least these documents show what he aimed at being, what was his ideal of admirable conduct; and this ideal is of as much biographical value as any details of actual incident. As regards the incidents recorded, they seem to have been selected rather for those who wish to know whether the romance-writer's youth was itself romantic than for the serious student of literary beginnings and development. The biographer declares his main purpose to have been to "illustrate his father's works by his life, and his life by his works;" but the entertaining autobiography says surprisingly little about the books and companions that awakened his ambition and gave the first bent to his powers, and the supplementary illustrations are meagre. Bulwer had a poetical mother, who taught him to make verses before he could make pot-hooks. He had a scholarly grandfather on the mother's side, a great accumulator of books; and the sight of these books, when he was at the age of eight, is eloquently described as having been one of the great events of his life. But he did not enjoy their companionship for many days; the collection was sold. Only a few pages of the autobiography are given to his schooldays. He made a "leap in his life" when he went to Dr. Hooker's academy at Rottendean; there he read Byron and Scott, and started a weekly magazine. He was fifteen when he left Hooker's, at the urgent recommendation of that gentleman, who discerned in him "a mind of very extraordinary compass," a bent towards "the Higher Branches of Occupation and Ambition," and a capability of "extraordinary Exertion and Self-denial, for any Object in which he is interested." Dr. Hooker's letter is a most valuable supplementary document. It recommended a public school for the young Bulwer; but he objected, and was sent instead to a private

school at Ealing, where, apparently, he was allowed to read pretty much as he liked. There, at the age of seventeen, he published a volume of poems, dedicated to the "generous British Public;" there he corresponded with Dr. Parr, and there he fell passionately in love with a pretty girl in the neighbourhood. Of this grand passion a good deal is said both in the autobiography and by the commentator. It had a tragic ending for the girl; she married another, sickened for love of young Bulwer, and died three years afterwards. This painful incident changed him for life, we are told. It is an important biographical fact, no doubt, and not to be treated with levity; but one would like to know how large a place German romance and Byronic poetry occupied in Bulwer's reading about this period.

Concerning Bulwer's life at Cambridge, at a time when people went from London to hear the debates at the Union—and there was a singularly brilliant collection of young men afterwards famous: Macaulay, Charles Austin, Praed, Cockburn, C. Villiers, C. Buller, Maurice—the supplementary documents are very instructive. Bulwer paid little attention to academical studies, but, under the stimulus of the intense intellectual life among his contemporaries, read for himself with amazing enthusiasm and energy, and filled commonplace books with extracts and reflections. And, wide as his reading was, it was not without a purpose. The practical bent of his mind showed itself even then; he read with an ambition to produce, and not merely from indiscriminate voracity. The fragments now published of a projected "History of the British Public" show a remarkable originality of conception and range of reading, and thought for an undergraduate. The historical part of the work—for which the young student read extensively in contemporary chronicles and other authorities to ascertain the condition of "the public" from the days of King John downwards—is interesting as an evidence that the conception of history afterwards embodied by Macaulay was then in the air at Cambridge. The practical suggestions for political and social improvement with which he proposed to conclude are interesting on another ground. His son remarks how many of these suggestions have since been adopted, and, concerning the proposals for Ireland, adds in a foot-note:—

"Perhaps some readers may find in these suggestions of a youth of twenty-one more indication of political wisdom than is yet generally perceptible in the latest experiments of septuagenarian statesmanship upon the government of Ireland."

This flippant passage is an example of Lord Lytton's weak point as a biographer. It is not so much that he allows political opinions to colour his comments; he does this here and there, perhaps—as when he loftily rebukes his mother for a passage in one of her youthful letters where she alludes to Sir W. Scott's "rank Toryism." But there is a worse fault than this. He fails to put his father's writings and opinions in proper relation with contemporary literature and opinion, and thus exaggerates their originality—an error most probably due not so much to affectionate partiality (for he is

on his guard against that) as to imperfect study of the circumstances. He treats the "suggestions" of the political sage of twenty-one as if they were the products of his own unaided reflection. As a matter of fact, they had their source in the writings of James Mill, which were then fresh and much studied by the ambitious youth of Cambridge. They are an evidence of Bulwer's extraordinary quickness in seizing and applying ideas. Lord Lytton ignores the extent of his father's obligations to Mill, which were very great in his earlier political writings, and glosses over the closeness of his connexion with the Radicals generally at the outset of his career. A similar fault is committed in his criticism of Bulwer's first novels. German criticisms of *Falkland* are quoted at length to prove that in Germany Bulwer was at once conceded a rank denied him by critics at home. The German verdict is represented as the verdict of impartial posterity. The fact is overlooked that *Falkland* owed its popularity with the German critics of the time to an accidental cause—namely, that it was an imitation of the fantastic psychological romances then popular in Germany. Similarly with *Pelham*, the fact is overlooked that it was only one, and that not the first, of a flight of novels. We are told that, when it was published, "next to the author of *Waverley*, but *longo intervallo*, the novelists most in vogue were Dr. Moore, Miss Burney, Miss Edgeworth, Miss Austen, and Godwin." This is the kind of literary history that treats a quarter of a century as if it were one day. It is true that "*Pelham* bears no resemblance to any of their works." But the popular novels when *Pelham* was written were Ward's *Tremaine*, Lister's *Granby*, and Disraeli's *Vivian Grey*; and, when we read these, the "originality" of *Pelham*, though marked, is not quite so "conspicuous." Lord Lytton is also in error in saying that, "when *Paul Clifford* appeared, the experiment" of introducing thieves' slang "was novel, at least in English literature." Has he never read *Tom and Jerry*? These are small matters; and yet, by writing about them without making a sufficiently careful comparison with the literature of the time, Lord Lytton exaggerates his father's originality, for even in small matters Bulwer was essentially a clever follower rather than a leader, though occasionally he improved upon, and always fairly rivalled, his models.

It was not till his marriage in 1827—in his twenty-fifth year—that Bulwer resolved to adopt literature as a profession. But before this he had been experimenting in various fields of essay-writing and story-telling, and Lord Lytton devotes a "Book" of the second volume to the published and unpublished works of this period of "unprofessional authorship." "At every period of his life," the biographer says, Bulwer "read more than he wrote, and wrote more than he published." It was already known, from the copious Prefaces in which he took the reader into his confidence, that Bulwer was fully aware of the faults of his early style; and it would almost seem as if he adopted a gorgeous and inflated rhetoric on purpose. He wrote slowly at first; and, in acquiring greater facility, he tells us, "forced himself to resign much that would better please the taste, in order not to lose

that dash and intrepidity of diction by which alone (at least, in works of imagination) we can hurry the reader into passion." We cannot wonder that, writing on this theory, and producing at the rate he considered necessary in his first years of professional authorship, his style was often slipshod and bombastic; but his fertility at this period, and the solidity of purpose and opulence of detail in his novels, produced so rapidly, must always remain one of the marvels of literature. The marvel is all the greater that he worked with conscious and conscientious artistic purpose. The conditions under which he wrote in the early years of his married life are now before the public, and will certainly add to the impression of his versatility and power of work and concentration. The unhappy part of his domestic story is still to come; what has now been told, whatever may be published afterwards and from whatever source, must make everyone regret that a course of true love, which had so fair a beginning, should have had an ending so disastrous. W. MINTO.

The Little Schoolmaster Mark: a Spiritual Romance. By J. H. Shorthouse. (Macmillan.)

ON opening this little volume my first impulse was to hand it over at once to another reviewer. A review is an interpretation, and most often in the eyes of an author a misinterpretation—that is to say, a trifling, but none the less real, pain; and how could I run the risk of giving pain to a man who had gone out of his way to mention in his Preface a book of mine with something more than mere courtesy? And that my interpretation of *The Little Schoolmaster Mark* should seem mistaken and unfriendly was the more probable because, as I frankly confess, I had been among the few who disliked the work which had immediately secured the author's reputation—viz., *John Inglesant*. But on laying down Mr. Shorthouse's new story I feel impelled, in the teeth of all literary etiquette, and at the risk of apparent ungraciousness and ingratitude, to say a few words about it—in the first place, because the little book is charming; in the second place, because it seems a new departure in our present fiction; and, in the third place, because I think it may not be useless to point out the reasons which make me hope that we may have no more *John Inglesants*, but as many more as possible of *Little Schoolmaster Marks*.

The two books are very unmistakably by the same author. They afford a peculiar pleasure by their complete negation of all the elements most common in modern writing—namely, realism, realistic psychology, care for intellectual and moral local colour, definiteness, and, if I may use an artist's word, impressionism in execution—the pleasure of something undefinably old-world, something which awakens the romantic and fantastic half-memories of certain books of the end of last century and beginning of this one, of Mrs. Radcliffe and Jean Paul Richter. It is a new style, this of Mr. Shorthouse, because it is an old one, with all the quaintness, childishness, and pathos of the obsolete. Moreover, in this short story, as in his long

novel, Mr. Shorthouse is not merely what I must be permitted to call, in a very different sense, however, from that of the French word, a romantic; he is essentially, to my mind (though perhaps he, more versed in books of devotion, may dispute the technical correctness of the word), a thing still stranger in the world of modern fiction—a mystic. His two books, long and short, are spiritual romances; the real action, the significance of the action, are in the inner world not of the consciousness studied by the psychologist (as in the case of an exquisite little work of which *Little Schoolmaster Mark* cannot fail to remind us, Mr. Pater's *Child in the House*), but of the soul studied by the priest. Romantic incident, quaint description, artistic reminiscences, are in these stories merely as the statues and pictures, the mosaics and gilding and brocade hanging, the tapers and incense of a church—pleasant things for the sense and fancy; but the thing we come to witness is none of these, it is an unseen mystery. Mr. Shorthouse has many of the characteristics of a mystic; he is lenient to many dogmas, because to him the only dogma is the spiritual light revealed to the individual soul; his asceticism is tempered by sense of beauty and playfulness; his world of reality is a mere cloudland; his men and women are spectres, graceful or hideous; he has even that touching pleasure in pretty things which made the saints of the Middle Ages see visions of silk embroidered robes and cloth of silver stoles, and made them hear concerts of celestial music. Above all, he has the two special qualities of the poetical mystic—optimism and quietism. The incapacity of perceiving the realities of life, and especially its tragic and sordid harrowingness, gives him a sweetness which tinges with rose colour even his conceptions of evil, and which makes him consider morality not as the sternly required antidote to inevitable sin, but as a kind of spiritual beauty, an almost aesthetic perfection, to be sought for its own sake, and valued for its delightfulness. He is, even when he deals with wickedness and with crime, an optimist and a quietist; his villains are quite unsubstantial, and the virtue of his saints is quite useless. Fra Domenico Cavalea, in his lovely spiritual romance (as we might call it) of St. Mary Magdalen, tells his reader carefully that, though the Magdalen was a great sinner, her sinfulness consisted merely in giving scandal to good people by wearing over-magnificent dresses, singing and dancing and even whistling on the staircase of Martha's house; and the anonymous monk, to whom we owe the *Fioretti di S. Francesco*, relates various curious encounters between the holy man of Assisi and a certain wolf, whom, however, he preached out of all carnivorous habits. I confess that, in reading Mr. Shorthouse's description of the Signorina—the charming little siren who tries to kiss Schoolmaster Mark and take him on her knees—I could not but think of Cavalea's Magdalen, who sinfully whistled upon the stairs; and that the terrible agnostic speeches of the wicked *cavaliere servente*, who disliked little Mark, reminded me of nothing so much as of the growls with which the wolf of Gubbio first greeted St. Francis. In this atmosphere of spiritual grace, of

virtue which is almost an aesthetic quality, evil itself comes in for a share of innocence and sweetness. All this world of Mr. Shorthouse's is as dainty and diaphanous as the little pink and lilac towns, the little green and gold meadows, of the spiritual fairyland painted by Fra Angelico. Now imagine such a man as this, a Fra Domenico Cavalca or an unnamed writer of the *Fioretti*, leaving his cell full of flowers and illuminated missals and organ sound, and, after a cursory glance at the external world, undertaking to write the history of a real man living in that real world, among its real conflicting duties, its real temptations and dangers; and imagine the sort of work which he will produce, once back in his cell, and with glances at the figures in the mass-book, at the trim flower-garden between the grating, to remind him of the appearance of a real man or of the real world. We can all tell the result—a picture of fantastic unreality of cloudland; a world such as never existed; men acting without conceivable motives, turning like weathercocks from vice to virtue, from virtue to vice; above all—and of this that same story by Cavalca gives a striking instance in the saintly behaviour of John the Evangelist, who, married to the Magdalen, abandons her for God on the wedding-night, and leaves her to console despair with sin—above all, beautiful souls doing dishonourable deeds for the sake of their own unruffled beauty. We can all understand such a work; and such a work, if we substitute Mr. Shorthouse for the Italian legend-writer of the fourteenth century, we obtain in *John Inglesant*. This book, together with its old-world charm, has not merely the repulsiveness of obvious unreality, of a sweetly optimistic picture of things which, like the Catholicism of Innocent X. and Molinos, our good sense cries out to us were foul; but the repulsiveness also of a spiritual progress, which, in the light of mere commonplace morality, is simply the gradual enervation and distortion of a man's sense of right and wrong.

An optimist cannot deal harmlessly with the evil he refuses to perceive; a quietist cannot judge healthily about matters of conduct; a mystic, in painting the world, will produce only an intolerable mixture of the sweet dreams which fill his mind and of the nasty realities which are before our eyes; hence, to me, the positive unwholesomeness and repulsiveness of a book like *John Inglesant*. But when the missal painter paints only missal borders, when the legend-monger writes only legends, when Mr. Shorthouse—this literary Fra Angelico with the vague humour and pathos of that mystic among humorists, Jean Paul—gives us a purely imaginary story of imaginary virtue among imaginary beauty, glory, and wickedness, then we receive the delightful pleasure of what seems a new, an exotic, sort of art: the pleasure of such a story as this *Little Schoolmaster Mark*. Such a story is worth a dozen first-rate novels, because it transports us, like the missal paintings and the legends, into a world which, in its very unreality of sweetness, with its flowers embroidered with gold, its saints and angels surrounded by spiritual haloes, refreshes our mind and

our heart, and enables us for a few moments to enjoy and to sympathise without asking whether we may not be enjoying the merely selfish or sympathising with the merely weak-hearted. We require to look at life as an often ugly reality, and to think of our souls as machines which may injure or profit our neighbours; we require to be, for the vast bulk of our time, dreading and acutely awake. But, in order to be thus broad awake, it is necessary that sometimes, closing our eyes to reality, we refresh ourselves with a beautiful dream; and of such dreams—where beauty and virtue, temporal splendours and spiritual grace, blend marvellously into one another—Mr. Shorthouse's *Little Schoolmaster Mark* is certainly one of the most charming.

VERNON LEE.

Fifty Years of Concessions to Ireland, 1831-1881. By R. Barry O'Brien. Vol. I. (Sampson Low.)

"I FEEL it impossible to hear the interests of the Irish people alluded to as they have been without protesting in the strongest manner. The blood boils in my Irish veins when I hear the disposition to do the people of Ireland justice called concession. Are the English municipal corporations to be reformed for the good of the English people, and is the reform of the Irish municipal corporations for the good of the Irish people to be called a concession?"

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In this first volume (very soon, I hope, to be followed by the yet more important one on the Land Laws) Mr. O'Brien treats of education, of parliamentary reform, of the tithe com-

mutation, of the poor law, and of municipal reform.

It is the same story throughout. The earlier educational "concessions" were so arranged as to condemn the people to long centuries of ignorance, and then the so-called National system was planned in a way which ensured its doing the minimum of good while exciting the maximum of ill-feeling. Henry VIII. and Elizabeth professedly aimed at turning Irish Catholics into English Protestants; and, with this aim, they acted like the man who would not let his sons go near the water till they could swim. Their schools, such as they were, were wholly confined to the English parts of the Pale; for the rest of the country there was nothing but the self-defeating edict that Church services were to be in English or in Latin. The Charter schools (the vile mismanagement of which called forth a protest from John Howard, and respecting which Mr. Froude completely changed his opinion between the first and second volumes of his *English in Ireland*) were simply proselytising establishments. So were those of half-a-dozen societies. Everywhere "the Irish Catholics, pining for knowledge, were prevented from acquiring it save upon conditions which made its acquisition obnoxious and reproachful." All through the years when England was preparing herself, by steady, if not wholly sufficient, education, for the great leap in science which the last half-century has witnessed Ireland was falling back. Her hedge-schools, to the relative excellence of which Howard testified, had been killed out; the "societies" had certainly failed to supply their place; and, when Mr. Stanley (the late Lord Derby) brought in his system, this chiefest of all boons was flung to the Irish Catholics at the hands of a Protestant archbishop, who, in his *Errors of Romanism*, had talked of the "mystery of iniquity," "the whore of Babylon," &c., and of a Scotch Calvinist, Mr. Carlile, who was continually getting the code altered out of deference to the objections of the Synod of Ulster. Still, so great was their desire for instruction that at first the bulk of the Irish Catholics made no opposition. It was not till the passing of the "Stopford rule" (in 1847), which nailed open the door of proselytism, and the publication of Mr. Carlile's *Fifth Book of Lessons*, in which, while glorifying Wallace, he had not a word for Art M'Murrough or Hugh O'Neil, and the weeding out by Archbishop Whately of Miss Balfour's poem on the Irish harp, of Campbell's "Poor Dog Tray," of Scott's "Breathes there a man with soul so dead?" that Dr. Cullen led the Catholics throughout Ireland to join in that cry for denominational education which the Protestants of the North had long been raising. This cry was met in 1850 by "concessions," and mixed education has since gone on fairly well. But how much better had Ireland, like Scotland, been allowed to give herself an education which suited her. As it was, the bigots defeated their own purpose; their clumsy efforts ground into the hearts of the people the religion which they had tried to extirpate. If the mass of the Irish are strongly Roman Catholic, it is because the English

educational laws long made patriotism and Roman Catholicism almost synonymous terms. A word here for the much-abused Maynooth priests, with whom, under their great leader, Archbishop MacHale, the opposition to Mr. Stanley's system began. They may not always have the culture of their predecessors from Louvain or St-Omer; but they have, Heaven be praised therefor, an absorbing, a consuming nationality, which was wanting in the others. They know the country and the people better, and they are free from the delusion so common among Continental Catholics that social freedom must needs be followed by social anarchy.

Almost the saddest part of Mr. O'Brien's book is that which records the examination of this or that Protestant celebrity as to the "unsafe" character of the religious reading-books. Dr. Elrington, scenting transubstantiation in the rendering of Luke (xxii. 20), "which is about to be shed" instead of "which is shed," is indeed a pitiable figure; but sadder even than such miserable triflings when a nation's culture was at stake is the record of the tithe-war. The Irish Catholics paid both tithe and Church cess with a patience to which the world can show very few parallels. They paid on potatoes, which in Ulster were exempt. They paid when, grass-land having been declared tithe-free, the whole burden of supporting the Church of the Ascendency fell on them. It is their patience which is the marvel, not their risings. The story of these wretched fights, generally due to some stupid outrage, like the seizure of a priest's horse, and in which the parson, like a warlike bishop of the Middle Ages, eggs on the disgusted military, is to me the most shameful thing in Mr. O'Brien's book. It is worse than the creation for a political purpose, and then the cynical destruction after that purpose had been served, of the 40s. freeholders. The "concession," of course, is the way in which the commutation was finally made. After playing fast and loose in the usual style where Ireland is concerned, Government finally gave up the Appropriation clause, leaving the burden practically on the same shoulders, and making the whole Act such a piece of political hocuspocus that thenceforth disestablishment was only a question of time.

The same with parliamentary reform. Sir Erskine May confesses (in his *History of England*) that the Irish was the least successful of the three Reform Acts of 1832. As usual, the Irish dog had to put up with the most bony share, and even from the bone thus ungraciously flung to him most of the meat was pared off in "amendments." O'Connell made a glorious fight; but he had not the solid phalanx which will enable the National party to insist that Ireland shall fully share in any forthcoming measure of reform. On the Poor Law Mr. O'Brien might have quoted the too-little-known work of that earnest humanitarian, the elder Sadler. However, by another road he arrives exactly at Sadler's conclusions. Famines, he shows, have not been due to over-population, but to the culpable remissness which neither provided work nor gave alms. The Irish poor were fed by the poor. Of this Mr. O'Brien brings abundant testimony, Thomas Drummond, who, I believe,

astonished the Irish landlords with the unheard-of dictum that property has its duties as well as its rights, being one of them; but every Irishman past middle life knows it was the fact. Hence a dead level of sordid misery became inevitable; and with it came such abjectness, due to under-feeding, that Gough in 1814 speaks of it in almost the very words which Arthur Young used in 1781. Of all the taunts that the English lavish on Ireland the most undeserved is her beggary. English statesmanship beggared the country; English statesmen allowed "the English garrison" to shirk its duty in every particular, and connived at its escaping all the burdens which property has to bear in other countries. When, nearly three hundred years after a Poor Law was found necessary in England, it was at last "conceded" to Ireland, the statesman of the day, Lord John Russell, acted with his wonted disregard of the feelings and wants of the country. Wholly ignoring the recommendations of his own committee and the advice of men like Smith O'Brien and Sir R. Musgrave, he gave the arrangements to his pet, Mr. (afterwards Sir) G. Nicholls—a Scotch *doctrinaire*, who had learned Ireland's needs in a six weeks' run through the country, and of whom even Peel said: "He knows too little of the working of the English Poor Laws to enable him to prophesy how a similar system will work in Ireland." Then there was the fatal blot of *ex officio* guardians and the mischievous substitution of electoral for union rating. No wonder Smith O'Brien was persuaded that Ireland never could thrive while her laws were made for her by men who neither understood nor cared for her special wants. One feels certain that a better Poor Law might have greatly mitigated the horrors of 1847.

I must dismiss in a word Mr. B. O'Brien's able chapters on municipal reform. Sickening beyond expression is to me the dreary farce of "Irish nights," when members crowded down to the House not to ensure wisdom by the multitude of counsellors, but to get fun out of O'Connell. The consummate ability of the great agitator, the well-deserved invective which he poured on the triflers who were trying "how not to do it," were as futile as the brilliant eloquence of Sheil. O'Connell might demolish Stanley and a score of lesser obstructives; Sheil might pulverise Peel; but still the House voted as if the returned American, Copley Singleton, Lord Lyndhurst, was right in stigmatising the Irish as "aliens in blood, religion, and language."

It is always the same. "Will you deal with the matter as statesmen or as clerks?" once asked Mr. Bright of the two English party leaders. The question contains the Irish difficulty in a nut-shell. Ireland has always been dealt with in the interests of an English party. What was hers of right has been given in the way of "concession" to pressure more or less approximating to fear of civil war; and it has always been so given as to make it, to a great extent, a delusive boon. Everyone will be anxious to see how Mr. O'Brien shows that the same vital fault of want of fitness has well-nigh ruined the successive Land Acts.

HENRY STUART FAGAN.

The Middle Kingdom: a Survey of the Geography, Government, Literature, Social Life, Arts, and History of the Chinese Empire and its Inhabitants. By S. Wells Williams. Revised Edition, with Illustrations and a new Map of the Empire. In 2 vols. (W. H. Allen.)

THE number and importance of the events which have occurred in China during the thirty-five years that have elapsed since the appearance of the first edition of *The Middle Kingdom*, together with the great strides which have been made in our knowledge of the country and its inhabitants during the same period, amply justify the publication of a revised edition of Dr. Wells Williams's work. The size of the two portly volumes before us testifies, at first sight, to the fact that they represent, not only a revised, but a considerably enlarged edition. Each volume contains about two hundred pages more than its predecessor, and the number of the illustrations has been greatly added to.

The contrast between the China, as regards foreigners, of fifty years ago and the China of to-day cannot better be described than in the author's own words. "On my arrival in Canton in 1833," he writes,

"I was officially reported, with two other Americans, to the Hong merchant, Kingqua, as *fan-kwai*, or 'foreign devils,' who had come to live under his tutelage. In 1874, as secretary to the American Embassy at Peking, I accompanied the Hon. B. P. Avery to the presence of the Emperor Tung-chi, when the Minister of the United States presented his letters of credence on a footing of perfect equality [?] with the Son of Heaven."

About the events which produced this wonderful change there is much to be said, and they form in great measure the substance of the additions to the present volumes; but Dr. Williams has also taken full advantage of the increased knowledge of the natural history of China furnished by the explorations of Richthofen, Pumpelly, Père David, Baber, Blakiston, and others, and he has, besides, added considerably to his chapters on the language and literature. It must have been a gratification to him to have found that, though he had much to add to his earlier work, he had little to correct. The great bulk of the information published by him thirty years ago has stood the test of time, and now re-appears unchanged. It formed then, as it forms now, a standard work on the geography and government of the country, as well as on the social life of its people. On these points nothing more need be said, and we turn from that which is old to that which is new.

Apart from the record of recent events, the most important additions in the present work are those which refer to the geology and zoology of the country. The account given of the loess-beds of northern China is particularly interesting, and describes a geological phenomenon which is without a parallel on the face of the globe. Over an extent of territory "half as large again as that of the German empire" there lies a deposit of a brownish coloured, extremely porous, and almost impalpable earth to the depth of from ninety to one thousand feet. Being incapable of holding water, all streams cut their way through it until they

reach the more solid surface of the land beneath; and, as from its structure it cleaves and splits away vertically, its whole surface is broken by sudden and perpendicular clefts which

"cut up the country in every direction, and render observation, as well as travel, often exceedingly difficult. The clefts caused by erosion vary from cracks measured by inches to cañons half a mile wide and hundreds of feet deep; they branch out in every direction, ramifying through the country after the manner of tree roots in the soil—from each a rootlet, and from these other small fibres—until the system of passages develops into a labyrinth of far-reaching and intermingling lanes."

Fortunately for the inhabitants, the loess, when watered by timely and temperate rains, is extremely fertile, requiring neither manure to enrich it nor much labour to till it. The great enemy of the farmer is drought. When the heavens withhold their rains, the seed either lies barren in the ground or is exposed, to be burnt up by the scorching rays of the sun. It was such a condition of things that produced the terrible famine which desolated the loess country a few years ago, and which proved fatal to nine millions of the unhappy inhabitants.

But, besides supplying, in favourable years, abundant food-crops for the people, the loess affords them comfortable homes. The faces of the perpendicular loess cliffs are easily pierced and houses are without difficulty excavated in them. For countless generations Chinamen, and before them the aboriginal tribes, have made these caved dwellings their homes. Both inside and outside some of the most ancient of these dwellings are profusely and curiously ornamented, and a thorough investigation of them would be an invaluable help to a better knowledge of the primitive ethnology of this part of China. It is to be regretted that Dr. Wells Williams has not embodied in his work more of the information gathered by recent travellers and writers on the aboriginal tribes of China. With the exception of references to the Miau-tsze, the Lolo, and Li-mu tribes, he tells us nothing of the remnants of the pre-Chinese inhabitants which are scattered over the country. This omission is the more serious since, as the old notion that the Chinese were the aborigines of China has disappeared, the history of the people who preceded them becomes more important both in an ethnological and linguistic sense, and in a work of such extent and of such (generally speaking) encyclopaedic information readers may naturally expect to find this subject dwelt upon. The chapters on the language and literature, also, though enlarged, might have been made more complete by the addition of the results of modern research. These are the least satisfactory parts of the book, which, taken as a whole, is an admirable thesaurus of knowledge on everything connected with China.

We are glad to observe that Dr. Wells Williams does not join in spurring on the Chinese to introduce railways and telegraphs without delay and at all hazards. Before a man undertakes structural alterations in his home he will, if he be wise, look to his foundations and shore up his walls; and, before the Chinese Government exposes the nation to the

disturbing effects produced by the upset of old habits, and by rapid communication between all parts of the empire, it will do well to devote its attention to the reform of its institutions and to the rectification of the abuses in administration which Dr. Wells Williams so ably exposes.

ROBERT K. DOUGLAS.

Without God: Negative Science and Natural Ethics. By Percy Greg. (Hurst & Blackett.)

MR. GREG is a conscientious writer, anxious to do the best for his ideas. *Sanguelac*, for instance, is not a repetition in any sense of *Errant*; it is simply a better book made out of the same materials. In the same way, *Without God* is not a continuation of *The Devil's Advocate*, as the use of the same framework might suggest; the speakers go over the same ground, or most of it, but it is serious fighting, not mere skirmishing, and the reporter of the debates shows his sympathies more plainly. In style there is a certain advance to be noted. Cleveland complains in his letter of invitation that the reporter of the conversations at Ferndale has made the speakers terribly prosy. To remedy this inconvenience, Cleveland (the happy owner of Ferndale) and Lestrangle (the journalist, who is embittered by an unhappy marriage) harangue through about half the book; but the harangues are always judiciously interrupted, so that one speaker hardly ever holds forth for a page at a time. Either the speaker asks for agreement, or a friendly speaker throws in support, or a hostile speaker interjects dissent, and then, perhaps, all the company say their word, and the harangue goes on again.

One always sympathises with a writer who for five-and-twenty years, as a Liberal friend of Mr. Greg informs us, has always chosen the side upon which his bread was not buttered. And there is very much that is unreal in the optimism of utilitarians and agnostics, Comtists and democrats; there is plenty of room for the protest of a Tory pessimist who is still more than half a theist, and has not quite despaired of Christianity; especially is there room for the warning that it is the "fame rather than the force" of agnostic arguments which are breaking down belief—that agnosticism

"rests more and more upon grounds intelligible to, but not appreciable by, the general public; upon reasoning whose force they can feel, but whose truth they cannot judge, whose exact weight they cannot measure."

If this does not go so deep as Clough's

"Alas! the great world goes its way,
And takes its truth from day to day;
They do not quit, nor can retain,
Far less consider it again,"

it is wholesome doctrine; and the fashionable aphorism, "Truth is always a safe guide," is fairly met by Cleveland's query: "Is it? Why? I, who believe in a superintending, directing Providence, might reasonably think so." But, in fact, Cleveland's faith is not strong enough to sustain so weighty and paradoxical an inference; and he lays down admirable rules for the guidance of those who think a particular truth more likely to do

harm than good, a particular falsehood more likely to do good than harm.

"Not till I see the way to build a stable edifice in which future generations may live securely and happily will I lend a hand to destroy what the past has bequeathed to us. . . . It is enough that those who hold injurious truth should keep it to themselves. There will always be a sufficiency of honestly mistaken men to propagate and maintain beneficial falsehoods. . . . There will always be numbers of thoughtful people who cannot practically believe that what is beneficial is false, that what is palpably noxious can be true."

The main object of the book is to insist that, while there is still very much to be said on both sides of the question whether there is a God or a Revelation, it is hard for mankind to dispense safely with either, impossible to dispense safely with both. On the speculative questions Mr. Greg, or his friends, say some penetrating things and some ignorant things. As instances of the former we may cite Lestrangle's argument against the historical character of the Resurrection, though it is not so original as the question to which Cleveland twice recurs, "What was Christ's own theory of His inspiration? It is justly observed that Mohammed's account of *his* claims is enough to condemn them, though it establishes his good faith. On the other hand, it is curious that Vere, a Catholic priest, finds the casting out of devils "the one thing that" he "cannot pretend to explain to" his "own satisfaction;" more curious still to be told that Buddha claimed to receive revelations and to be believed on divine authority—the fact being that he claimed to have reached the highest truth by his own exertions, and that he consistently appealed to men's own sense to recognise that his teaching was true; in many texts there even seems to be a veiled polemic against the doctrine of more than one Upanishad, that knowledge is not really knowledge unless it is learnt regularly from a teacher.

On the practical question there is a good deal of iteration of the kind to which the late Mr. Mill and his followers accustomed us; no doubt the way to popularise a doctrine is to dwell on all the obvious points in its favour, to come back on them from all directions. Only liberal utilitarianism is, or was, an attractive doctrine, and, consequently, fit to be popularised. Can the same be said of a protest against it? If not, a good deal of Mr. Greg's logic and rhetoric, both excellent of their kind, are rather thrown away. A sincere enquirer into the meaning of a moral transition gets no help from the most trenchant challenge to innovators to explain how this or that admirable or essential feature of the old system is to be preserved or replaced. At first the innovators say, "We shall not touch it;" at last they say, "What does it matter if it goes?" Loss and gain are almost always incommensurable; every change involves both. That a particular change involves a particular loss is not a reason for retarding it, for the change may be inevitable, and then it is best made heartily and hopefully. Again, if a change is to be retarded because we shall lose by it, it is only reasonable to enquire precisely how much we shall lose, and those who advocate it are obviously the last persons to

tell us; it is a waste of time proving that they do not know, when we might be enquiring for ourselves. If theism is replaced by agnosticism, no doubt "conscience" will count for less—for how much less? If utilitarianism prevails, people will take dispensations for breaking moral rules in a good many more cases than now; there will even be more cases where the public endorses the dispensation. A utilitarian who had the courage of his principles might fairly ask:—"What then? Is it not natural and inevitable that every virtue should be overrated at first, and inculcated to a tyrannical extent? Hindu sages went mad over concentration of thought, mediaeval knights over the point of honour—both excellent things, neither worth unmeasured sacrifices."

How much, again, of existing virtue is due to authority, how much to rational calculation? No doubt more is due to both than agnostics like to think, and no doubt there is something ominous in the demoralisation of the pioneers who push beyond the frontiers of civilisation. But, after all, at any given moment any given set of people have a spontaneous disposition to a particular set of actions; people act as they are disposed, and then they find out how they like it. For instance, people are getting gentler now than they used to be; by-and-by they will learn whether the old sternness was really valuable; but they did not discard it under a sense that it was forbidden, or on a calculation that it was mischievous, but because it had grown uncongenial. So, too, it is reasonable for a theist to wish to be more conscientious than he naturally is, or, which is generally of more practical importance, to guard against getting less conscientious; while an agnostic has no prudential motive for either effort or wish. But it does not follow that an agnostic has any prudential motive for getting rid of such conscience as he has because he knows that it is the product of social pressure continued through many generations, for it is obvious that this pressure must have moulded his inclinations as well as his instinctive judgment. Le-strange's arguments that he has a perfect logical right to be wicked rather lose their point when it appears that he has no practical inclination to any vice but opium-eating. The fact is that Mr. Greg assumes the primary volcanic passions of savage men to be practically indestructible, though social discipline, ideal aspirations, and, above all, a logical creed may do much to restrain them. Only there are two theories of volcanoes: according to one, they communicate directly with the molten core of earth; according to the other, their heat is due in the main to local chemical or mechanical action, reproducing in a portion of the earth's crust a condition which once was general. The reason why Mr. Greg embraces a theory of passion that corresponds to a theory of volcanoes which is going out of fashion seems to be connected with Mr. Greg's own personality. A character haunts him—one might say possesses him, for it appears in more or less disastrous circumstances in all his novels—which is almost an incarnation of pure egoism. This character, which no stranger can separate from the author, is anything but selfish, always disinterested, almost

always generous and frequently forbearing and considerate; but, however freely he may sacrifice himself, one thing is quite impossible to him, and that is to forget himself. A very typical trait is that a happy marriage does not incline him to think well of women in general, but sets him free to say his worst of the sex—in his wife's absence—because he cannot be suspected of speaking out of personal spite. This self haunts Mr. Greg, and it is hard to say whether the prospect of its emancipation in life or that of its annihilation in death torments his fancy most. This makes the criticism of the late Prof. Clifford unduly bitter. It is a fact that in many lives as activity becomes intense it becomes impersonal, the whole of the man goes into the work, there is no self left over to glory in its own performance or to ask for a reward. Activity has never yet been sustained at such a level for a lifetime; it is not a condition of effective action that the impersonal temper should be attained at all. Compare Nelson's "Now for a peerage or Westminster Abbey" and John Brown's "I am more use to hang than for any other purpose." Nelson won three great fights; Brown sacrificed himself in one petty skirmish, and, after all, believed in the immortality of the soul.

There is the same kind of unreality in the treatment of democracy. Mr. Greg sees, like Mr. Mallock, that envy is a mainspring (they think the mainspring) of modern Radicalism; unlike Mr. Mallock, he leaps to the conclusion that the triumph of agnosticism will set envy free to abolish civilisation. He makes no allowance whatever for the complexity and stability of the industrial and commercial hierarchy. A pessimist may fairly expect that the classes which live upon rent will be robbed by Act of Parliament throughout the United Kingdom much more thoroughly than they have yet been robbed in Ireland—as thoroughly maybe as the monks and nuns were robbed in the sixteenth century; but industry and civilisation went on then, though the confiscation reached a larger part of the existing wealth of the community. It is a more effective argument that the pursuit of material equality of conditions would inevitably check invention, for very few inventors will be as self-sacrificing as Palissy, and most inventors either expect to make money themselves or are employed by those who expect to make money out of them; and the majority of workmen employed in a trade are always inclined to oppose new processes in it; and the large bodies of artisans aggregated in factories associated in trades' unions are the most tangible fact underlying much talk about democracy, which, whether optimist or pessimist, is always as vague as it is fatalist. There is a larger admixture of paradox in the discussion of the alternative futures of mankind, which, it seems, may be a democracy made up of people like Mr. Burt and Mr. Arch and their constituents, "or an intellectual aristocracy, the descendants of the *élite* of the Aryan race resting upon a population such as the Chinese," and thriving as the Chinese thrive at Singapore. Before deciding with Mr. Greg for the latter ideal, one would wish to know what the intellectual aristocrats will be like. Will they resemble the late

Mr. Brassey or the present Mr. Chamberlain, or Lord Dunraven or the Duke of Sutherland? Any way, the ideal is more reasonable than the suggestion put into the mouth of Le-strange later on, that to follow nature we must "first kill out the eight hundred millions of non-Aryans in order to make room for an Aryan population, and then the other Aryan races are to be killed out to make room for the Anglo-Saxon." To say nothing of morality, the Aryan race has already cleared as much of the planet as it can use for a breeding-ground.

Least the book should be wholly cynical, it closes with a reasoned confession by Cleveland of such faith as is in him. He asserts a Providence in history; refuses to abandon the hope of immortality, which he, like most contemporaries, rests rather upon the divine justice than upon the "metaphysical" element in thought and morality; and, besides restating forcibly the current objections to the view "that natural selection has been the *sole* creative agency, that it has worked *blindly* . . . upon variations infinitesimal and occurring equally in all directions," contributes two new objections of his own. One is that fertilising insects in each journey keep to one flower of one colour, which, if universally established, would be weighty, because the benefit of such a habit to the flower is so much clearer than the benefit to the insect that it seems likely that one Mind overrules the evolution of insects and of flowers, using either for the good of both. The other is that, as the higher races of animals breed more slowly than the lower, although it is the interest of the first generation of a higher variety or species to breed fast so as to conquer competitors, we must suppose that fertility is restrained by the supernatural Foresight in the interest of future generations that they may not suffer from over-population. G. A. SIMCOX.

CURRENT LITERATURE.

Scraps; or, Scenes, Tales, and Anecdotes from Memories of my Earlier Days. By Lord Saltoun. In 2 vols. (Longmans.) Our last experience of *Reminiscences* by an officer and a Scotchman (who shall be nameless) was so disagreeable that it was with some apprehension we opened these volumes. But a few minutes sufficed to reassure us. Lord Saltoun has not only a large number of good stories to tell, and a most engaging way of telling them, but likewise the no less valuable gift of reticence. As we are unable to give so much space to the book as we should like, let it suffice to say that the first volume is mainly devoted to garrison life in Ireland more than forty years ago, and to fox-hunting at Gibraltar; that stories of deerhounds and Highland poachers somewhat oddly connect the first volume with the second; and that the rest is concerned with sport in Western India. Where all is so interesting, every reader will have his own preference. For ourselves, we have been most attracted with the exploits of Donald Kennedy—a hero, it appears, also of the late Charles St. John; and (we must be pardoned the transition) with the hunting of the wild ass of Outeh. The author formed one of a party who had determined to attempt the feat of riding down the wild ass and spearing him from horseback. How the chase showed fight and died game readers may find out for themselves; but we cannot refrain from revealing that "his flesh was voted superior to the best beef." The

account of the Indian lion and of the wild hunting dog will probably also be new to most. In brief, Lord Saltoun's book is one that can be warmly recommended to every lover of healthy outdoor life.

Frescoes, etc. Dramatic Sketches. By Ouida. (Chatto and Windus.) While not exactly prepared to go so far as the Episcopalian clergyman in the United States who has compiled out of the novels of "Ouida" a manual of wisdom, wit, and pathos for his congregation, we are willing to admit that "Ouida" when in her right mind yields to no living English writer of fiction. Certainly, she can read a woman's heart through and through, and she can tell us with no less sureness what women think of men. Beyond that it is not given her. Some of her books we confess that we should like to see burnt; but there are others—and chiefly those containing the shorter stories—which deserve to be read by everybody. To this latter class we are glad to say that *Frescoes* belongs. No one else out of France could construct such plots as these, could distinguish the characters so clearly, or depict such keen interchange of wit. Not that it would not be easy to lay a critical finger on many slips—an English earldom goes in the female line, a young woman at Florence has to earn her bread with £150 a year of her own, the first story is compounded of "Lady Geraldine's Courtship" and "Lady Clare," and so on—but those readers are to be pitied who will permit such matters to hinder their enjoyment of these brilliant stories.

Richard Baxter. By G. D. Boyle, Dean of Salisbury. "Men Worth Remembering." (Hodder and Stoughton.) Writing in 1694 to Ralph Thoresby, Stretton remarks:—"You always choke me with one hard question, which is harder to resolve than the Papist's question, 'Where was your religion before Luther?'—viz., 'When will Mr. Baxter's Life be out?'" Calamy's work, when it actually appeared, belonged rather to the class of books which no gentleman's library should be without than to those which are read and re-read. Several good and substantial biographies of the great Puritan theologian have since been published; and now the Dean of Salisbury has introduced Baxter to a wider circle of readers, and has given in a popular form a trustworthy and attractive summary of a somewhat puzzling and complex personality and career. He has dealt out praise and blame impartially where they seem to him to be deserved; and even those who differ from him in matters of detail must admit the justice and the generosity of his tone. For ourselves, we have found no point of difference. We have no wish to break a lance with him in defence of the managers of the Savoy Conference, of the Five-Mile Act, or of Judge Jeffreys. Mr. Boyle's estimate of Baxter's theological position is marked by a singular candour and liberality of sentiment worthy of that other Dean whose lamented death left the story of Baxter but half told. His presentation of fact is, so far as we have tested it, as accurate as his criticism is sound; and his unpretending little biography, while sufficient in itself for most readers, indicates to any who may wish to make a closer acquaintance with Baxter's terribly voluminous writings which to choose and which to avoid. It is a curious circumstance that Baxter and Allestree were schoolfellows for several years, and that it is therefore very possible that *The Saints' Rest* and *The Whole Duty of Man* were both written by contemporaries at Wroxeter School. A curious instance of the length to which party passion carried men of the highest character after the Restoration may be found in an anecdote which is not mentioned—as many of Baxter's interesting experiences of battle and persecution are mentioned—by the Dean of Salisbury. He was "as much vilified

by some, and magnified by others," wrote Philip Henry, "as most men that ever were." In a tract entitled "The Ready Way of Confuting Mr. Baxter: a Specimen of the Present Mode of Controversie in England" (1682), Baxter thought it necessary to refute an absurd calumny to the effect that, toward the end of the Civil War, he had, with his own hand, slain a Royalist prisoner in cold blood. He likewise printed a letter from Allestree in which his old schoolfellow frankly accepted his denial, and expressed his regret for having made mention of the story in company many years before. Two years later, Bishop Fell, in his *Life of Allestree*, condemned Baxter (without mentioning his name) for publishing the letter, and very clearly intimated his conviction that the story was true. We have noticed two or three misprints which may be corrected in another edition—e.g., at p. 73, l. 6, for *make* read *may*; p. 88, l. 10, for *hear* read *bear*.

Will o' the Wisp, and other Tales in Prose and Verse. (Satchell.) Some parts of this collection show signs of power, but it is power of a most unpleasant kind. Without Poe, the prose part of this book would not have been written; or, if it had, it would have been built on different lines. Though Poe used at times very bad English, those who admire his writings the least must admit that almost everything he wrote shows remarkable energy of thought, though much that is far too horrible to be pleasant reading to all but very young persons. The frightful images which Poe conjured up with such life-like reality are blemishes. The writer of *Will o' the Wisp*, we presume, thinks them ornaments, or he would not have imitated them with such care. The tales he has produced are almost without exception terrible, without any of that minute word-painting which can alone redeem such writing from being merely offensive. The poetry is far better done. The author needs clearness of vision, but many of his lines are musical. We should not be sorry to see him again in verse, but we trust never more to have to read a collection of prose tales such as those he has given us.

LIEUT.-COL. J. F. MAURICE, a well-known member of Lord Wolsley's staff, and the eldest son of the late F. D. Maurice—whose *Life* he is writing—has put forth from the War Office a monograph on a point of great importance to statesmen, international lawyers, and historians, and that is: How often, during the years from 1700 to 1870, a formal declaration has preceded the actual beginning of war. Contrary to the universal impression, Lieut.-Col. Maurice finds that, in the 171 years for which he has chronicled all the wars, the times in which a prior declaration of war has been made are less than ten, while those in which hostilities have been begun without such declaration are 107. In the course of his enquiry Col. Maurice shows how completely England was justified in seizing the Danish fleet in 1807, and on many other vexed international questions he throws great light. His book is called *Hostilities without Declaration of War*. Its facts are closely packed; they are of great importance, and the book must be of value to every jurist and politician. It grew out of the discussion on the Channel Tunnel: was it likely that France would go to war with us without formal notice?

THE LAST OF THE GIFT-BOOKS.

A Little Girl among the Old Masters. With Introduction and Comment by W. D. Howells. (Boston, U.S.: Osgood; London: Trübner.) Let those who think that they have already made their selection of Christmas books again open their purses. Here comes from America a belated arrival which is destined to find a warm

welcome wherever it gets known. Its very form is attractive—one of those oblong quartos that consent to lie open upon the table—modestly bound and set off with the rare charm of large italic type. But we must apologise for lingering over externals. Inside will be found the result of another "Italian Journey" by Mr. Howells, and a fresh type of American girl. This young lady, whom we take the liberty of identifying as Mr. Howells's own daughter, was only ten years of age when turned loose in the picture galleries of Northern Italy. She had before been encouraged to draw whatever came into her head. We have here reproductions of the drawings that came into her head under the inspiration of Florence, of Siena, and of Venice. They are, as Mr. Howells puts it, "simply the reflection in a child's soul of the sweetness and loveliness of early Italian art." Possibly some objection might be urged against the scattering broadcast of these unconscious essays by so juvenile a performer. But we live in an age of publicity, by which the public are the gainers. In such a case we may be content only to look and admire. And it will be odd if we do not each learn something new about the early Italian masters from the impressions they have left upon the clear tablet of a child's mind. If anyone stays to criticise, we feel sure that he will end in submission.

Grandmother's Diamond Ring: a Tale for Girls. By Mrs. Minnie Douglas. (W. H. Allen.) Whether the other works by Mrs. Douglas recorded on the title-page are three-volume novels, or only short stories like the present, we do not know. From the internal evidence of *Grandmother's Diamond Ring* we are inclined to suspect the former alternative. For we have here a narrative most harmoniously ordered all through, with the exception of a rather confused relationship. A pleasant, wholesome book, that can be recommended to all who are content to dispense with illustrations. But why "Sir Roger de Coverleigh" (p. 193)?

Captain Musafir's Rambles in Alpine Lands. By Col. G. B. Malleon. Illustrated by G. Strangman Handcock. (W. H. Allen.) It is only by reason of its illustrations that this book calls for notice here. Col. Malleon is generous enough to declare them to be his main reason for reprinting articles contributed years ago to the *Calcutta Review*. We are unable to share his high opinion of them. But we are always glad to read whatever Col. Malleon may write; and it is a duty to bear witness to the handsome style in which this volume is turned out. For ourselves, we have been most interested by the Preface, in which a merited tribute is paid to the memory of that most industrious of Indian scholars, the late Henry Blochmann, and also to his friend, Jäkel, of whom we have heard in these pages for the first time. Their story deserves to be widely known.

MESSRS. W. H. ALLEN have also sent us two seasonable shilling volumes—*Round Games at Cards* and *Games at Cards for Three Players*, both written by "Aquarius," who has already published more than one little book of the same sort about whist.

THE popularity of Archdeacon Farrar's writings is shown by two new editions which Messrs. Cassell have issued at this season. The one is a library edition of *The Life and Work of St. Paul*, with about three hundred illustrations, which now appears for the first time, we believe, in a single volume; the other is a "bijou" edition of *The Life of Christ*, in five volumes, issued at a very low price in a cloth box. The large volume is, of course, handsomely got up; it is more to the purpose to say that the small volumes are not only very neat, but also printed in most legible type.

Called Back. By Hugh Conway. Arrow-smith's "Christmas Annual" for 1883. (Griffith and Farran.) *Called Back* is a powerful story of a somewhat old-fashioned type. Its two components are love and mystery, or rather mystery and love. When the curtain rises, the hero is young and rich, but afflicted with blindness. One night a restless fit takes him into the street; in a minute he is in a strange house, where a murder is taking place. He stumbles over a yet warm corpse, and hears a woman's stifled sobs. We know at once that the mystery will be quickly cleared, that the hero's sight will return, and that the curtain will fall on a happy wedding. Yet we follow the unravelling of the skein with interest, and we close the last page of this Annual with regret. The author, whoever he or she may be, should have a future.

Middy and Ensign. By G. Manville Fenn. (Griffith and Farran.) A good solid story of 371 pages made up of thrilling incidents mixed with natural history. What determines the length of such stories as these it is hard to discover. A hundred pages more or less seem a matter of little consequence to the writer or the reader. Long as this is there are probably many boys who will be sorry when they get to the last page.

By Sheer Pluck. By G. A. Henty. (Blackie.) This is a good story of adventure in Africa, in which the hero gets to Coomassie, and his knowledge is utilised by Sir Garnet Wolseley. We fear that if any youth is tempted to explore Africa in the hope of being left a fortune he may be disappointed; but the story, despite its questionable authenticity and delusive moral, is readable and harmless, and its illustrations by Mr. Gordon Browne are above the average.

Paddy Finn. By W. H. G. Kingston. (Griffith and Farran.) A capital naval story of the days when we fought the French in the West Indies. Few better writers of such stories are left to us than the late Mr. Kingston. He always stopped short of extravagance; his style was simple and manly, and he had a Defoe-like talent of narration which gave reality to his fables. In short, Mr. Kingston was an artist in his way.

Picked up at Sea, &c. By J. G. Hutchesson. (Blackie.) These are stories of the good old sort, full of hairbreadth escapes and strange coincidences, shipwrecks, pirates, and Red Indians.

The Polar Crusoes; or, Cast Away in the Arctic Seas: a Book of Adventure, edited by Percy B. St. John; and *How to Win Love; or, Rhoda's Lesson,* by the Author of "John Halifax, Gentleman" (Dean). Except for their dazzling cover and their illustrations (which we cannot commend), there is not much similarity between these two volumes. Of the former, the title is sufficient; the latter is a story of two step-sisters, who are at last brought to love one another by means of a common baby.

Buckets and Spades. Words and Music by Mrs. Edmund Campbell; with Illustrations by M. A. C. (Dean.) The music we have not tried; the verses are no better than the average of such productions; the pictures, though occasionally humorous, cannot be called artistic either in drawing or in reproduction.

NOTES AND NEWS.

CAPT. R. F. BURTON has now completed his *Book of the Sword*, which will be published shortly by Messrs. Chatto and Windus in large quarto, with three hundred illustrations. The full title will be "A History of the Sword, and its Use in all Countries from the Earliest Times." Capt. Burton is now hard at work on the fifth volume of his *Camoens*.

WE hear that the first volume of the Philological Society's English Dictionary, which has been so long expected, will probably be published by the Clarendon Press late in January.

MR. OSCAR BROWNING is preparing for publication a volume of the Diplomatic Correspondence of Earl Gower, from the originals in the Record Office, with an Introduction and notes. Earl Gower was English ambassador at the Court of Versailles from June 1790 to August 1792. The book will be published by the Cambridge Press.

WITH reference to a correspondence that has been going on in the ACADEMY, it may interest some of our readers to know that Mr. A. Lang has finished a long article on "Mythology" for the new volume of the *Encyclopædia Britannica*.

WE believe that the Wycliff Commemoration Committee will recommend that the public meeting in London to celebrate his quinquenary shall be held on May 21, the day on which, in 1382, Wycliff and his doctrines were condemned by the synod of divines and doctors of law assembled at the Priory of the Grey Friars in London. We believe, too, that an appeal will be made to the clergy of all denominations to call special attention from their pulpits to Wycliff and his work, either on December 31, 1884—the five-hundredth anniversary of Wycliff's death—or on some day between that and December 24, when he was seized with the paralysis from which he died.

THERE will be a break next month in the publication of the new cabinet edition of Mr. S. R. Gardiner's *History of England*. The next volume, the seventh, will not appear until February.

MR. J. A. SYMONDS'S book on *Shakspeare's Predecessors in the English Drama* will be published in January. It will be in one large volume.

PRINCE LOUIS-LUCIEN BONAPARTE will read three papers before the Philological Society next year: the two first, on "Italian and Uralic Possessive Suffixes Compared" and "Albanian in Terra d'Otranto," both on Friday, April 18; the third, on "Modern Basque and Old Basque Tenses," on Friday, June 6.

IN the last session of the Real Academia de la Historia de Madrid, Prince L.-L. Bonaparte, M. Antoine d'Abbadie, and Prof. A. H. Sayce were unanimously elected "socios honorarios."

MR. EDWARD PEACOCK, author of *John Markenfield* and *Mabel Heron*, is engaged on a new novel, after a rest from this kind of literature of about ten years.

A FINE quarto edition of Gray's *Elegy* is announced, which will be printed from the MS. bequeathed by the poet to his biographer, Mason, now in the possession of Sir William Fraser.

WE understand that the Society for Promoting Christian Knowledge has already sold fourteen thousand copies of Mrs. Ewing's *Jackanapes*, illustrated by Mr. R. Caldecott, which was noticed in the ACADEMY of November 17. The book is now published in boards, with coloured pictures on the cover, without addition to the price.

A THIRD edition of Mr. Jessop's illustrated "The Jackdaw of Rheims," of which the first edition of 3,000 sold in three weeks, and the second before publication, is at press, and will be published in the first week of January.

MR. ANDREW LANG is the writer of the single short story in the forthcoming number of *Merry England*. The other contents include "Music at the East End," by Lady Colin Campbell; "A Question of International Law," by Sir Shers-ton Baker; and "A Daughter of the

Queen," with a Portrait of the Princess Alice, drawn by Mr. Adrian Stokes.

MESSRS. SAMPSON LOW have in the press a novel, in three volumes, by Mrs. Comyns Carr, entitled *La Fortunata*.

MESSRS. CHATTO AND WINDUS will publish early in January as a three-volume novel *The Canon's Ward*, by Mr. James Payn, which has been appearing in the *Illustrated London News*; and, later on, *Beatrice Randolph*, by Mr. Julian Hawthorne, and *Fancy-Free*, by Mr. Charles Gibbon.

THE fifty-third volume of Messrs. Hurst and Blackett's "Standard Library" will consist of Mrs. Oliphant's *It was a Lover and his Lass*, to appear next month.

MR. F. NORGATE, of King Street, Covent Garden, has in the press a new work by the Rev. George Henslow, entitled *Christian Beliefs reconsidered in the Light of Modern Thought*.

THE next additions to "The Mayfair Library" will be *Pegasus Re-Saddled*, by Mr. H. Cholmondeley Pennell, with illustrations by Mr. Du Maurier; *Songs of Irish Wit and Humour*, edited by Mr. A. Perceval Graves; and a selection from the letters of Charles Lamb, by Mr. Percy Fitzgerald.

WITH the beginning of the new year the *Monthly Notes* of the Library Association will be enlarged, and the title will be altered to the *Library Chronicle: a Journal of Librarianship and Bibliography*. At the same time a new monthly journal for librarians is to be started at Leipzig, under the title of *Centralblatt für Bibliothekswesen*. The editors are Dr. O. Hartwig, university librarian at Halle, and Dr. K. Schulz, librarian to the Imperial Court of Appeal at Leipzig. The English agent is Mr. David Nutt.

THE now usual Latin play was given at Bath College on December 20. The piece chosen was the "Aulularia," and the performance was very successful, the acting of Euclio being especially excellent.

PROF. A. F. MURISON, who has just been appointed to the Chair of Roman Law in University College, London, on the resignation of Mr. Edmund Robertson, will lecture next term on Mondays and Wednesdays at 6 p.m., beginning on January 21. His subject will be "The Law of Contract."

MR. H. H. JOHNSTON will give a discourse at the Royal Institution, on "Kilima-Njaro, the Snow-clad Mountain of Equatorial Africa," on Friday evening, January 25. Prof. Bonney's discourse on "The Building of the Alps," announced for that evening, will be given on April 4.

HERR ERNST DÜBY, of the Uebersetzungsbureau, Berlin, is engaged on a translation of the works of Mr. James M'Govan, the Edinburgh detective.

THE Vatican Library possesses the original of the first register of Philip Augustus (190 pages). This has just been reproduced by A. Martelli, under the superintendence of M. L. Delisle. Another important reproduction lately published at Paris is that of the famous Bible of Charles the Bald.

IN the *Bulletin* of the Société des Sciences et Arts de Bayonne, M. E. Ducéré prints the first portion of a descriptive inventory of "Les Correspondants militaires de la Ville de Bayonne, depuis 1607 jusqu'en 1789" (Extraits des Archives communales). An exact transcription is given of the more interesting letters. The series will be of great assistance to all historians of the wars between France and Spain during that period.

MR. COTTERILL, author of *An Introduction to*

the *Study of Poetry*, and Mr. Rolleston, the translator of *The Encheiridion of Epictetus*, have lectured in German before a German audience in Dresden, on Wordsworth (Mr. Cotterill) and on Walt Whitman (Mr. Rolleston). Mr. Cotterill gave a translation, happily executed, of Wordsworth's "Daffodils" into rhymed stanzas, and Mr. Rolleston some successful renderings from *Leaves of Grass*. The two lectures are published under a single cover by Tittman, of Dresden.

In the series "Deutsche Litteraturdenkmale des 18. und 19. Jahrhunderts," edited by Dr. B. Seuffert (Henninger: Heilbronn), has appeared Goethe's *Ephemerides und Volkslieder*, printed from the MS. in the Strassburg University Library, a MS. given long since by Goethe to Frau von Stein. The short jottings of the "Ephemerides," which belong to the years 1770-71, had appeared in great part, but differently arranged, in Schöll's *Briefe und Aufzeichnungen von Goethe*. They are of interest in enabling us to follow Goethe's studies during a portion of his early manhood. The "Volkslieder" were collected by Goethe after Herder had led him to perceive the value of such pieces of popular literature. Variations of text are noted by the editor. Certain clerical errors make him believe that Goethe was copying from MS., so that we must not take too literally Goethe's well-known expression "dass er diese Lieder 'auf seinen Streifereien im Elsass aus denen Kehlen der ältesten Mütterchens aufgehascht habe.'"

AMERICAN JOTTINGS.

MR. CARL SCHURZ, the well-known politician, is stated to be engaged in writing a *Life of Henry Clay*.

MR. JULIAN HAWTHORNE is writing a new novel, to be published in the Boston *Sunday Globe*.

A BIBLIOGRAPHY of North American Linguistics, by Mr. James O. Pilling, is announced among the forthcoming publications of the United States Geological Survey, which have never been confined very strictly to geology. It will be a volume of about one thousand pages.

PROF. CHILD, of Harvard, is printing the second part of his splendid comparative edition of our old English and Scotch ballads.

IN order to meet the American demand, Messrs. Macmillan have issued a complete edition of Mr. Matthew Arnold's poems, in a single volume, at two dollars (8s.). Of course, this is only for the American market.

MR. J. W. BOUTON, the Quaritch of New York, has issued a catalogue of the literary treasures collected by him in England last summer. Foremost among these is the now famous collection of Dickens correspondence, consisting of 172 letters written by him and 149 letters written to him by men of note. The documents make two large volumes, bound in levant morocco, interspersed with a series of proof portraits of Dickens at different ages. Then we have the first draft of *Lalla Rookh* in Moore's handwriting, and also about 140 pages of notes and memoranda for the *Episcurean*; also Sir John Ross's autograph narrative of his voyage of discovery in the *Victory* (1829-33). But the greatest rarity is an illuminated sixteenth-century Missal, for which Mr. Bouton asks fifteen thousand dollars (£3,000). Among the printed books are the four folios of Shakespeare, and a collection of Mr. Ruskin's works valued at nearly one thousand dollars (£200).

THE New York *Critic* says: "It is worth noting that Mr. Black's 'Judith Shakespeare' is the only serial story by a foreign author an-

nounced in any of the leading American magazines." This may be true in the sense that was meant; but in the same number of the *Critic* we find Mr. Wilkie Collins's "I say No! or, the Love-letter Answered" advertised to begin in *Harper's Weekly* for December 23.

DR. ISAAC H. HALL has expanded into a volume of some eighty pages the paper which he read last year before the American Philological Association on "The Greek New Testament as published in America." We do not profess to be entirely contented with the kind of statistical bibliography that the Americans have made their own. We are, therefore, the more glad to find here a work of solid learning that should satisfy the most critical judgment. The volume contains two facsimiles—the title-page and a page of text of the first Greek Testament printed in America (Worcester, 1800). It is published by Messrs. Pickwick, of Philadelphia.

A FULL report of the Conference of Librarians held at Buffalo last August, is printed in the September-October number of the *Library Journal*, which may be obtained in this country from Messrs. Triebner.

MR. J. J. JEWITT, the original publisher of *Uncle Tom's Cabin*, has sent to an American paper an account of the circumstances under which that book appeared. He says that he might have obtained the copyright for fifty dollars (£10); but ultimately other terms were arranged, by which the authoress got a cheque for ten thousand dollars (£2,000) on account within a very few days after publication, and shortly afterwards another cheque for the same amount. The book first appeared in two volumes; and of this edition no less than 320,000 copies were sold in twelve months.

MR. G. E. WOODBERRY, who is engaged on a *Life of Poe* for the "American Men of Letters" series, would be obliged by the loan of any autograph letters of Poe that exist in England. His address is Beverly, Massachusetts.

ORIGINAL VERSE.

THE DESERT OF THE SOUTH.

SOUTHWARD, ever southward,
Wend our steps along,
Lightened by the burden
Of an Arab song,

O'er the plain that stretches
Far as eye can see,
In the dazzling sunlight,
Bare of rock or tree,

Nothing but the sunlight
And the cloudless sky,
Or a solemn camel
Slowly pacing by.

Glorious is the sunlight
Of the Southern land
As it burns and reddens
In the yellow sand,

Till we seem to wander
Mid the noontide heat,
Through a molten river
Underneath our feet.

Life and joy and freedom,
All are ours to-day
As we gallop forward
On our southern way;

Life that never greets us
In our Northern home;
Freedom such as cometh
But to those who roam.

Surely life is joyous
As we ride along,
Listening to the burden
Of an Arab song.

A. H. S.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BACON, Lord, kleinere Schriften. Uebers. u. erläutert v. J. Fürstenhagen. Leipzig: Winter. 4 M.
BOBERTAG, F. Geschichte d. Romans u. der ihm verwandten Dichtungsarten in Deutschland. 1. Abth. Bis zum Ausgang d. 18. Jahrh. 2. Bd. 2. Hälfte. Berlin: Simion. 5 M.
CAMPARDON, E. L'Académie Royale de Musique au 18^e Siècle. Paris: Berger-Levrault. 40 fr.
COSNAC, le Comte de. Les Richesses du Palais Mazarin. Paris: Renouard. 30 fr.
DU BOIS-MELLY, Ch. Nouvelles montagnardes. Paris: Fischbacher. 12 fr.
GENICK, A. Griechische Keramik. Mit Einleitg. u. Beschreibg. v. A. Furtwängler. Berlin: Wasmuth. 80 M.
GERHARD, E. Etruskische Spiegel. 5. Bd. Bearb. v. A. Klügmann u. G. Körte. 1. Hft. Berlin: Reimer. 9 M.
HAYARD, H. La Flandre à vol d'oiseau. Paris: Decaux. 15 fr.
HERNSHEIM, F. Südsce-Erinnerungen (1875-80). Berlin: Hofmann. 9 M.
IWANOFF, A. Darstellungen aus der Heiligen Geschichte. Hinterlassene Entwürfe. 7. Lfg. Berlin: Asher. 80 M.
MELO, F. Historia de los movimientos de separación y guerra de Cataluña en tiempo Felipe IV. Madrid: Navarro. 12 r.
NISARD, D. Discours académiques et universitaires, 1852-68. Paris: Firmin-Didot. 3 fr.
RICHEPIN, J. Nana-Sahib: Drame en Vers en sept Tableaux. Paris: Dreyfous. 4 fr.
SCHMIDT, E. Lessing. Geschichte seines Lebens u. seiner Schriften. 1. Bd. Berlin: Weidmann. 7 M.
STEIN, E. Die Entdeckungswesen in alter u. neuer Zeit. Glogau: Flemming. 18 M.

THEOLOGY.

- FRAIDL, F. Die Exegese der 70 Wochen Daniels in der alten u. mittleren Zeit. Graz: Leuschner. 6 M.
MEYER, D. H. Le Christianisme du Christ: Etude sur l'Enseignement de Jésus d'après l'Evangile selon Saint Mathieu. Paris: Fischbacher. 10 fr.
RADAU, E. Histoire de la Doctrine de l'Inspiration des Saintes Ecritures, dans les pays de Langue française, de la Réforme à nos Jours. Paris: Fischbacher. 7 fr. 50c.

HISTORY, ETC.

- COLMEIRO, D. M. Cortes de los antiguos reinos de León y de Castilla. Parte I. Madrid. 60 r.
DE LA BLANCHÈRE, R. Terraine: Essai d'Histoire locale. Paris: Thorin. 10 fr.
FICKER, A. Herzog Friedrich II, der letzte Babenberger. Innsbruck: Wagner. 2 M. 60 Pf.
FRIES, L. Die Geschichte d. Bauernkriegen in Oberfranken. Hrg. v. A. Schäffler u. Th. Henner. Würzburg: Woerl. 15 M.
GESCHICHTE, allgemeine. Hrg. v. W. Oncken. 78. Abth. Westeuropa im Zeitalter v. Philipp II., Elisabeth u. Heinrich IV. Von M. Philippson. 1. Hft. Berlin: Grote. 5 M.
HUBER, A. Studien üb. die Geschichte Ungarns im Zeitalter der Arpaden. Wien: Gerold's Sohn. 1 M. 20 Pf.
LAGRANGE, l'Abbé. Vie de Mgr. Dupanloup, Evêque d'Orléans. T. 4^e. Paris: Poussielgue. 15 fr.
LEPAGE, R. Sur l'Organisation et les Institutions militaires de la Lorraine. Paris: Berger-Levrault. 6 fr.
PRIEBRAM, A. Oesterreich u. Brandenburg. 1685-86. Innsbruck: Wagner. 2 M.
SCALA, R. v. Der pyrrische Krieg. Berlin: Parrisius. 4 M.
SCHMUTZ, M. Der Englische Investiturstreit. Innsbruck: Wagner. 2 M. 80 Pf.
TERGAFT. Die Münzen Ostfrieslands. 1. Thl. Bis 1406. Emden: Haynel. 4 M. 50 Pf.
VIEL CASTEL, Comte H. de. Mémoires sur le règne de Napoléon III (1851-64). IV. 1857-58. Bern: Haller. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN, paläontologische. 1. Bd. 4. Hft. Beiträge zur Tertiärfloora Süd-West-Russlands. Von J. Schmalhausen. Berlin: Reimer. 14 M.
HERTWIG, O. Die Symbiose od. das Genossenschaftsleben im Thierreich. Jena: Fischer. 1 M. 50 Pf.
KUMMER, P. Der Führer in die Pilzkunde. 2. Bd. Die mikroskopischen Pilze. Zerbst: Lappé. 2 M. 70 Pf.
MAURETA, J., y S. THOS y CODINA. Descripción física, geológica y minera de la provincia de Barcelona. Madrid: Tello. 84 r.
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CORRESPONDENCE.

THE EPITAPH ON THE COUNTESS OF PEMBROKE.
Langside, Glasgow: Dec. 17, 1883.

The well-known "Epitaph on the Countess of Pembroke," the sister and companion for whom Sir Philip Sidney wrote his *Arcadia*, is given in Ben Jonson's works, and in modern quotations, as follows:—

"Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother;
Death! ere thou hast slain another,
Learned, and fair, and good as she,
Time shall throw a dart at thee."

These lines, generally attributed to Ben Jonson, have also been sometimes ascribed to his friend William Browne, author of *Britannia's Pastorals* and *The Shepherd's Pipe*. This may, perchance, be accounted for by the fact that Browne was a poet who could have written them, and that he—a gentleman born—moved in Court circles. In 1624 Browne was tutor at Oxford to that Earl of Carnarvon who fell at the Battle of Newbury, September 20, 1643; after which the poet became a retainer to the Earl of Pembroke, to whom, it will be remembered, he dedicated his *Pastorals* in a sonnet.

Lately, in reading some Memorials on the Reigns of Queen Elizabeth and King James, in "The Works of Francis Osborn, Esq., Divine, Moral, Historical, Political. The Ninth Edition. London, Printed, and are to be sold by the Booksellers of London and Westminster, 1689," at pp. 454, 455, I came on the following passage:—

"She was that sister to Sir Philip Sidney to whom he addressed his *Arcadia*, and of whom he had no other advantage than what he received from that partial benevolence of fortune, in making him a man, which yet she did in some judgements, recompense in beauty: Her pen being nothing short of his, as I am ready to attest, as far as so inferior a reason may be taken, having seen incomparable Letters of hers. But lest I should seem to trespass upon Truth, which few do unadorned, as I protest I am, unless by her rhetoric, I shall leave the world her *Epitaph*, in which the author doth manifest himself a poet in all things but untruth.

Underneath this sable herse
Lies the subject of all verse:
Sidney's sister, Pembroke's mother;
Death ere thou killest such another,
Fair and good and learned as she,
Time shall throw a dart at thee.
Marble piles let no man raise
To her name for after days
Some kind woman born as she
Rending this, like Niobe,
Shall turn statue, and become
Both her mourner and her tomb."

I would first observe that there are several different readings in the first six lines, which may possibly be accounted for by their having been quoted from memory. Osborn himself wrote verses; and in this same treatise, which relates to the reign of King James, he also quotes several contemporary lampoons, "it being," says he, "the fashion of the Poets all my days to sum up great men's virtues or vices upon their graves."

But the main point to which I would call attention is that the epitaph on the Countess of Pembroke, as here given by Osborn, consists of twelve lines, whereas only the first six are given by Ben Jonson. Can any of your readers throw

more light on the authorship, or tell whether the epitaph has been halved or doubled? It seems to me that Osborn gives the twelve lines, in good faith, as the version current in his day. Osborn, we may mention, was of a good old Bedfordshire family, an observant man of affairs, related to Cecil, and personally acquainted with Sir Walter Raleigh, Sir Edmund Cary, and most of the leading men of that wonderful age.

ANDREW JAMES SYMINGTON.

"CAESAR DOTH BEAR ME HARD."

5 Willow Road, Hampstead: Dec. 22, 1883.

Surely Prof. Hales is wrong in stating that the phrase "bear hard" is equivalent to the Latin "aegre ferre"? I should like to ask how the Professor's explanation would suit the following passage from Beaumont and Fletcher's "Scornful Lady," iv. 2:—

"If he start well,
Fear not, but cry 'St. George,' and bear him hard.
When you perceive his wind grows hot and wanting,
Let him a little down; he's fleet, ne'er doubt him."

Staunton rightly saw that the expression to "bear hard" was borrowed from horsemanship, and meant to "keep a tight rein over" (hence, metaphorically, as in "Julius Caesar," to "watch closely," "eye with suspicion"). I do not know whether the quotation from the "Scornful Lady" has been adduced before. If Prof. Hales had seen it, he certainly would not have attempted to re-open the discussion.

A. H. BULLEN.

KEATS ON THE SCOTCH KIRK-MEN.

Aberdeen: Dec. 24, 1883.

I am as little disposed as Mr. H. Buxton Forman, who writes on the above subject in the ACADEMY of December 22, to take sides on the grave question of the causes of the intellectual condition of Edinburgh at the time of the first appearance of the *Edinburgh Review*. I only remarked, in the review to which Mr. Forman takes exception, that it seemed a little absurd to quote Keats as an authority in a serious discussion of this problem. Mr. Forman accuses me of "ignoring an important factor in the question" whether Keats was an authority—namely, that Keats, when he expressed his opinion about the influence of the Kirk, was actually on a walking tour through Scotland. Seeing that Mr. Forman certifies that, "so far as he can judge, Keats was observing very keenly and reflecting with much good sense upon everything he saw, heard, and met with," I can no longer question the authority of Keats, but must hasten to express a belief that, when he travelled in Scotland, "puns, love, and laughter" were banished from the country, and that the awful "Kirk-men" were the causes of this universal desolation.

W. MINTO.

THE ROLAND LEGEND.

St-Jean-de-Luz.

As it is not often that we can trace a folk-lore legend in actual course of formation, perhaps the following facts may be acceptable to some readers of the ACADEMY.

Nothing can be more simply historical than the contemporary account of the skirmish at Roncesvalles, and the death of Hrutlandus, in 778, given by Egginhard in the *Vita*, and the *Annales de Gestis Caroli Magni*.

In the "Chanson de Roland," written at the end of the tenth or beginning of the eleventh century, we find Roland, after two attempts to break his good sword Durandal—

"Rollans fêrit en une pierre bise*
Plus en abat que je ne vos sai dire,
L'espee crûist, ne fruisset ne ne brise,
Cuntre (le) ciel amunt est ressortie."

* Grise. † Grince, ni ne(se) froisse.

About the year 1150 a pilgrim, Aimeric Picaud, passing by Ibañeta and Roncesvalles on his way to Compostella, tells us, "in descensu ejusdem montis invenitur hospitale et ecclesia, in qua est petronus, quem Rotolandus, heros potentissimus, spatha sua, a summo usque deorsum per medium trino ictu scidit." The church spoken of can only be the old church of St. James at Roncesvalles, quite a small building, and so the "petronus" cannot have been very large; yet Aimeric is not disposed to minimise matters, for he speaks thus of the neighbouring Altobiscar, barely 6,000 feet high: "Sublimitas namque ejus est tanta, quae visa est usque ad coelum tangere et propria manu coelum posse palpari" ("Le Livre IV. du Codex de Saint-Jacques de Compostelle," par F. Fita y Colomé: *Revue de Linguistique*, Janvier 1882, pp. 14-15). In the "Roman de Roncevaux," printed from a thirteenth-century MS., Rollans

"Tint Durandart où li ors reflambie
Fiert el perron, que ne l'espargne mie
Tresqu'en milieu a la pierre tranchie."

The stone has been lost from the church, but Roland's stroke is now applied to the "Brèche de Roland," a pass 120 feet wide, with a wall of precipice 500 feet in height, and almost a mile in length.

About thirty-five miles from Roncesvalles the Nive has cleft its way through the mountains in a picturesque ravine called by the Basques "Atheke Gaitza"—"the bad door or pass." In one part of it a thin buttress of rock ran down into the river; through this a hole had been cut, evidently by human hands, sufficient to allow a loaded mule to pass. Towards the end of the last century, when tourists first began to explore the country, this hole acquired the name of the Pas de Roland; the paladin was said to have kicked it with his foot to make a passage for his followers. Some four or five years ago a new road was made to replace the old pathway, and the rock in which the hole was blasted away. This has given occasion to a new development of the legend, and in a note to *Twist France and Spain*, by E. Ernest Bilbrough (p. 206), just published by Messrs. Sampson Low, we find the cleaving open of the whole ravine attributed to the work of Roland.

Towards the end of the last century the woodmen working in the forest of Iraty found themselves watched by a wild boy, probably some idiot who had escaped from Spain and found sustenance in the woods; they endeavoured to capture him, but he outran them, and easily defended himself against their dogs; at last he was caught, and, I believe, died soon after in an hospital at Oloron without learning to speak. The incident is alluded to by Chausson, *Les Pyrénées* (two volumes, Agen, 1854), by J.-A. Chaho, *Voyage en Navarre* (Bayonne), and others. The details of this incident are now attributed to Roland in some composite folk-lore tales, published by M. Cerquand, *Légendes et Recits populaires du Pays basque*, fascic. iv., Nos. 81-83 (Pau, 1882).

Now, the first report of each of these deeds is clearly within the sphere of human action. All that Roland does to the stone at first is "Plus en abat que je ne vos sai dire;" gradually the action is exaggerated, till it becomes one which only the great forces of nature could effect. Similarly in the other examples. Supposing the earlier stories had been lost, and only the legend of the Brèche de Roland, the 1883 form of the Pas de Roland legend, and the Samson-Hercules folk-lore tale had survived, would not the legend have been then interpreted as a nature-myth, and Roland been treated as a personification of some natural force? Yet how different a complexion the story has when we can trace the steps. If a legend goes on growing like this in the nineteenth century, why may not similar growths

have occurred in former ages, and be the simple explanation of many a folk-lore tale?

WENTWORTH WEBSTER.

CELTIC CALENDARS.

Queen Anne's Mansions, S.W.: Dec. 20, 1883.

From Dr. Dowden's article on the Drummond Missal (ACADEMY, December 15, 1883), it would seem that he is aware of the extreme rarity of ancient Celtic Calendars. He and other hagiologists will therefore be glad to know that a mixed Calendar, in an Irish hand of the ninth century, fills ff. 16c-17d of the Karlsruhe Codex of Bede's *De Rerum Natura* and *De Temporum Ratione*, No. clxvii., which formerly belonged to the Monastery of Reichenau. The following Celtic saints are mentioned in this Calendar; their names are in the genitive singular, and all, save two, are Latinised:—

- Feb. 1. sanctae brigitae.
Mar. 17. patricii episcopi et apostoli hiberniae.
May 28. depositio sancti germani episcopi.
June 3. cœmgeni uallis ["of Glenn-dá-locha"].
" 9. columbae et baitheni.
Sept. 9. ciarani maic indair [sic].
" 23. adomnani sapientis.
Oct. 3. colmáin alo ["of Lynally"].
" 11. cainnich.
" 15. sancti galli confessoris.
Nov. 24. ciannani daimliac ["of Duleek"].
" 29. brendini biror [leg. biroir "of Birr"].
Dec. 12. uinniaui cluano irairdd ["of Clonard"].

The entry at October 15 is in a somewhat later, and apparently a Continental, hand. The Old-Breton form of the name at December 12 (*Uinniau* = *Ir. Findia*) is remarkable, as there is nothing to show that this saint had a British origin. It will be observed that the above entries agree, so far as they go, with those in the so-called Calendar of Oengus. Two—but only two—of them, those, namely, at June 3 and 9, have been already printed by Prof. Zimmer in his *Glossae Hibernicae*, p. 229.

WHITLEY STOKES.

GRIMM'S "TEUTONIC MYTHOLOGY."

18 Bradmore Road, Oxford: Dec. 5, 1883.

The third volume of the English translation of Grimm's *Deutsche Mythologie* has now appeared, and I have reason to believe that, according to the present intentions of the translator and the publishers, the work is now complete. Not long ago there appeared in the ACADEMY a most interesting review of vol. ii., drawing attention to the charm and solid worth of this wonderful store-house of Northern antiquities. May I be allowed to suggest that it would add very considerably to the interest and usefulness of this English edition if the translator and the publishers could arrange to supply an Appendix containing the following particulars?—

1. Grimm's Appendix of notes. This collection is described on p. 6 of Translator's Preface in vol. i., and a distinct promise is made that it should form part of vol. iii. An Appendix, I suppose this same one of Grimm's, is also announced on the title-page. In the text of the translation this Appendix, or Supplement, is referred to over and over again under the form (see Suppl.). It is maddening to the enquiring mind to find, after careful examination of the three volumes, that there is absolutely nothing in the work that corresponds to the announcement on the title-page or to this tantalising formula (see Suppl.). Surely faith should be kept with the public, and Grimm's large collection of notes (which makes one's mouth water) should be added.

2. "The book bristles with quotations in various languages, for the most part untranslatable," so says the Translator in his Preface,

p. 7, speaking of the original work; and with very little modification the same might be said of the present book. Surely it is quite essential to any extensive usefulness of the English edition that a translation should be given of all the quotations in the Slavic tongues, in the Old and the Middle High German, Old Norse, Anglo-Saxon, and perhaps Greek. It is often necessary to know the exact meaning of the quotation in order fully to appreciate the argument of the paragraph.

3. There is sore need of a list of authorities and editions cited. It is often very difficult, sometimes quite impossible, to verify citations out of mediæval works on account of the scant information and the niggardly abbreviations given. Surely an explanation of all the abbreviations should be supplied.

A. L. MAYHEW.

THE WORD "FEFT."

Lerwick.

In Sir Thomas Browne's *Works* (Tract viii., "Of Languages and particularly of the Saxon Tongue," Bohn's ed., vol. iii., p. 223) he gives a list of "words of no general reception in England, but of common use in Norfolk, or peculiar to the East Angles countries." Among these is the word "feft." To this the editor has the following note:—

"Feft; *Prompt.* [Promptorium Parvulorum Clericorum], feffed; feofatus; but not likely to be the right word.—*Blk.* [Mr. Black, of the British Museum]. To persuade, or endeavour to persuade, says Ray.—Yet he adds that in his own county, Essex, it meant, to 'put off wares;' but that he was to seek for an etymon.—It is one of Sir Thomas Browne's words become obsolete. *Forby* [Rev. W. Forby, author of the *Vocabulary of East Anglia*]."

This word is still in use in Shetland, but, so far as I know, used only in one sense. It is a custom of long standing for families in Lerwick to be supplied every morning with milk by the cotters of the neighbouring district of Sound. The milk is delivered daily in a specified quantity, but paid for at the half-yearly terms of Whitsunday and Martinmas. It may be noted here that the popular and best-known appellations of these terms are "Beltane" and "Hallowmas." Such milk is called "feft milk"—meaning *feed*, or contracted for. Is there any similar use extant in the Eastern counties?

Another word in Browne's list, "kemp," is the same, I expect, as Shetland "kemp": a contest, as in a rowing match when the boats are said to "kemp." It is used also metaphorically in the sense "to vie with."

A. LAURENSEN.

THE ORIGIN OF THE ARYANS.

Oxford: Dec. 20, 1883.

It may not be too late still to mention, among the adherents of the revolutionary theory that Europe, and not Asia, was the original home of the Aryan family—and, consequently, that North-western India had been first invaded by the stream of a European emigration—one predecessor of Prof. Penka and Prof. Schrader (ACADEMY, December 8). The book I wish to refer to appeared in 1878 at Jena (Costenoble), bearing the title *Die Arier, ein Beitrag zur historischen Anthropologie*, by Poesche. The author pointed out the countries near the Baltic Ocean as the first seat of the Aryan family. For their inhabitants, he argues, have always preserved the three principal and most striking features of the Aryan race—viz., light complexion, fair hair, and blue eyes. The more distant from that neighbourhood, the more these specific marks disappear. The high antiquity of the Lithuanian language is cited as a further argument in favour of the Euro-

pean origin. The very cradle of the Aryans, however, Poesche traces in the country situated between the Niemen and the Dnieper. A further account of the conclusions drawn in this daring work may be found in the *Revue critique* of October 11, 1879.

H. KREBS.

PINDAR'S "SILVERED FACES."

A curious explanation of the phrase ἀργυροθεῖαι πρόσωπα in Pindar, *Isthm.* 2, ver. 8, has suggested itself to me.

While travelling in Greece during Easter week, I found the people dancing in all the villages. I was struck by the large sums which the itinerant musicians seemed to amass. When the circle is formed for a dance, the player, standing in the centre, takes from his pocket a drachma and attaches it to his face, where, owing to climatic influences, it remains. Each of the dancers, when a pause in the measure gives them an opportunity, adds a silver coin, until the man's face is absolutely covered with their offerings. He then shakes them off and puts them away. If this custom has survived at the country festivals since ancient times, it may be the source of Pindar's metaphor.

W. R. PATON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 31, 5 p.m. London Institution: "The Eskimos and Life among them," by Dr. Rae.

TUESDAY, Jan. 1, 3 p.m. Royal Institution: "Alchemy in relation to Modern Science," III., by Prof. Dewar.

WEDNESDAY, Jan. 2, 7 p.m. Society of Arts: Juvenile Lecture, "Crystals and Crystallisation," I., by Mr. J. Millar Thomson.

8 p.m. British Archaeological: "The Saxon Crosses in Ilkley Churchyard," by J. Romilly Allen; "The Study of the Past in the Human Voice," by Dr. A. C. Fryer.

THURSDAY, Jan. 3, 3 p.m. Royal Institution: "Alchemy in relation to Modern Science," IV., by Prof. Dewar.

7 p.m. London Institution: "How a Bone is Built," by Prof. Donald MacAlister.

SATURDAY, Jan. 5, 3 p.m. Royal Institution: "Alchemy in relation to Modern Science," V., by Prof. Dewar.

SCIENCE.

D'ARBOIS' CATALOGUE OF IRISH MSS.

Essai d'un Catalogue de la Littérature épique de l'Irlande. Précédé d'une étude sur les manuscrits en langue irlandaise conservés dans les îles britanniques et sur le Continent. Par H. d'Arbois de Jubainville. (Paris: Thorin.)

IN 1881, M. d'Arbois de Jubainville, Professor of the Celtic Languages and Literature in the Collège de France, a good scholar and an experienced palaeographer, was sent by the French Government on a scientific mission to study the Irish MSS. preserved in the United Kingdom. He spent seventy-five days working in the British Museum, the Bodleian, the Public Library at Cambridge, and three libraries in Dublin; but he did not see the Irish codices in the Ashburnham Collection (which are now in the library of the Royal Irish Academy), or the MSS. of the late Sir Thomas Phillips, now at Cheltenham, or the Gaelic MSS. in the Advocates' Library at Edinburgh. The present volume contains the substance of M. d'Arbois' report to the Minister of Public Instruction, and a chapter on the Irish MSS. preserved on the Continent. But the bulk of his work consists of a catalogue, in 258 pages, of the epic literature of Ireland, stating, in the case of each saga, the several codices in which it is contained, and (where it has been edited or translated) the date and author of the edition or translation; stating also, where necessary, whether it belongs to the mythological cycle, the Cúchū-

lainn cycle, or the Ossianic cycle, the three great divisions of Irish romance.

It appears that there are still in existence at least 1009 Irish MSS.—953 in the United Kingdom, 56 on the Continent—some of them of great bulk and age, and many consisting of several separate works. The twelfth-century *Book of Leinster*, for instance, in its 205 closely written folios, contains nearly eight hundred compositions. It is obvious, therefore, that M. d'Arbois cannot possibly have examined all the codices of which he treats. In fact, he himself would be the first to admit that his book is, to a large extent, compiled from the catalogues of the various libraries with which it deals, and from the works of O'Curry, Todd, and O'Grady. But the compilation has been made with much skill and industry; and though, of course, it is not quite complete (it omits, for instance, to mention the Bodleian fragment of the Alexander-saga—the correspondence between Alexander and the Brahman Dindimus—preserved in Rawlinson B. 512, ff. 99a–100b), to all engaged in studying or editing mediæval and modern Irish texts it will be of the greatest value and interest. For the Irish, like other, MSS. are frequently corrupt; comparison of the codices in which a given saga is preserved is often the only means of attaining to the reading of the archetype; and as to these codices M. d'Arbois' catalogue furnishes clear, accessible, and trustworthy information.

As to the preliminary part of his book, it may be well to note that the medical MSS. in the British Museum mentioned at p. xxv. have been ably handled by Dr. Norman Moore in *St. Bartholomew's Hospital Reports*, vol. xi. p. 145; that there are several Early Middle-Irish glosses on the fragment of Tigernach's *Annals* preserved in the Bodleian codex Rawl. B. 502; that the same twelfth-century codex contains two law-tracts (*The Wrong Decisions of Caratnia* and *The Five Paths of Judgment*), which necessitate a correction of the statement in p. lxiv. as to the date of the oldest MS. of Irish law; that the treatise on the symbolic meaning of the Mass (p. lxxxviii.) preserved in the Stowe Missal has been published, with a translation, in Kuhn's *Zeitschrift*, Bd. xxvi.; and that the Ashburnham "vie de Saint Columba écrite en irlandais avec gloses dans la même langue," and attributed to the twelfth century (p. xc.), will, it is to be feared, prove to be nothing but a fourteenth-century copy of the *Amra Choluimbchille*, which is in no sense a life, but a wilfully obscure, and somewhat stupid, eulogy. Two texts of it have already been published.

The MSS. wholly or partly in the Irish language preserved on the Continent are to be found (speaking alphabetically) at Berne, Brussels, Cambrai, Carlsruhe, Dresden, Engelberg, Florence, Klosterneuburg, Laon, Leyden, Milan, Nancy, Paris, Rennes, Rome, Rouen, St. Gall, St. Paul's Kloster, Carinthia, Stockholm, Turin, Vienna, and Würzburg. But little can at present be added to what M. d'Arbois has written on this subject. It may, however, be noted that there are two Irish parchments at Copenhagen; that the edition of the Würzburg glosses given by Prof. Zimmer (p. cxxx.) is

neither complete nor accurate; that Carlsruhe possesses, in addition to the three codices mentioned by M. d'Arbois, a ninth-century copy of St. Augustine's *Soliloquia*, containing 107 Old-Irish glosses, which Prof. Windisch, of Leipzig, is about to publish; and that the same professor (the worthy successor of Zeuss and Ebel) has recently found at Leyden a fifteenth-century MS. containing an Ossianic story and a copy of the *Feast of Bricriu*, one of the most curious sagas of the Cúchulainn cycle.

It may, in conclusion, be mentioned that four of the best tales catalogued by M. d'Arbois will soon be published with literal translations—*Da Derga's Hostel* from the "Book of the Dun Cow"; *The Intoxication of the Ultonians*, chiefly from the "Book of Leinster"; *The Destruction of Troy*, from the MS. H. 2, 17, pp. 127–72; and the Alexander saga from the "Speckled Book," with the various readings of the Bodleian fragment. This saga will be edited by Dr. Kuno Meyer, one of the ablest of the Keltologues recently trained at Leipzig. Such intelligence is the most welcome reward that we can bestow on the enthusiastic scholar to whose zeal and generosity we owe the work under notice.

WHITLEY STOKES.

PHILOLOGICAL BOOKS.

A Chinese Dictionary in the Cantonese Dialect. By Ernest John Eitel. Parts III. and IV. M.—Y. (Trübner.) These two volumes complete the body of Dr. Eitel's Dictionary, and there now only remains to be published the Index to the characters. It is to be regretted that this Index did not appear with the last volume, as, without it, the present parts are as useless to a beginner in the language as a Greek Lexicon would be to a boy who did not know the Greek alphabet. With it, however, the whole will form a valuable dictionary, and one which, in many respects, is a decided advance on its predecessors. The plan of giving his authority for the meanings of his characters, and of arranging the phrases illustrating their uses under the headings of "Classical," "Colloquial," &c., is excellent, and will save many a student from falling into the common error of using high-sounding scholarly words in the midst of colloquial sentences, and vice versa. These phrases, also, are exceedingly numerous, and, as a rule, well chosen. For instance, under the heading *Ma*, "a horse," we have forty-three examples of its use, twenty-seven of which are not to be found in Wells Williams's latest Dictionary. A character in Chinese has often such widely differing and highly fanciful meanings that such examples are of the utmost importance to any student who may not have a *Seen-sung* by him to explain the force of any particular character in a phrase. Unfortunately, while fully recognising the value of the present work, we are obliged to point out that there is an almost curious want of accuracy apparent in the renderings of many of his quotations from native authors. The first entry that caught our eye on opening vol. iii. was *Mai*, "grains of rice," and, glancing through the list of meanings given, we were surprised to be told, on the authority of K'ang-he's Dictionary, that *Mai* was "the sixth of the nine kinds of grain (large pulse)." On turning to K'ang-he, however, we find that Dr. Eitel has misquoted his authority. K'ang-he gives his phrase *Kau kuk luk mai*, "the nine cereals and the six grains," and goes on to explain that, of the nine cereals, six have grains, while

the remaining three are grainless. Similar instances of carelessness occur at unpleasantly frequent intervals. A few pages farther on, Dr. Eitel tells us that *Man*, "literary," has, among other meanings, that of "symbolic characters." For this also K'ang-he is made responsible; but K'ang-he takes special pains to explain that the expression *Man*, when applied to characters, means only the earliest hieroglyphic forms of character, such as are said to have been invented by Ts'ang Kieh, and not any later forms. We do not profess to have done more than to have dipped into these last volumes, and we have taken entries entirely at random; but, even so, we might largely multiply such instances as the above, which are all the more to be regretted since there is so much else to approve of in the Dictionary.

Hebräische Grammatik, mit Übungsstücken, Litteratur und Vocabular. Von Lic. Dr. Herm. L. Strack. (Leipzig: Reuther; London: Dulau.) Dr. Strack's work forms the first of the series of the introductory manuals known as "Porta linguarum Orientalium," and takes the place of the Grammar by J. H. Petermann, published originally nearly forty years ago. It is written with skill and judgment, and may be warmly commended. Within the compass of little more than one hundred pages, the author has given a remarkably clear and accurate survey of the accidence of the language, explaining the fundamental principles upon which the formation of words depends, and noticing nearly all the anomalous forms which are at all of common occurrence. The work is an eminently practical one, and bears traces throughout of the independent labour which has been bestowed upon it, and which materially increases its value. We may instance the care with which the relative frequency of the occurrence of different forms is indicated: e.g., in sects. 62, 63, which contrast favourably with the corresponding sections in Gesenius. The list of books bearing on the study of Hebrew, pp. 121 sqq., deserves to be made accessible in English. We only notice that, among the Concordances, Dr. Strack does not mention the excellent one by B. Davidson (London; 1876), which, while more convenient in form than Fürst's, is also more accurate, supplying (so far as we have observed) the serious omissions which occur in some of Fürst's articles.

We have received Heft IV. of the *Schweizerisches Idiotikon*—the splendid dictionary of the "Swiss-German" dialects edited by Friedrich Staub and Ludwig Tobler (Frauenfeld: J. Huber). The initiative to the great task of collecting, while there is yet time, the rich contents of the various Swiss-German dialects was given by the Antiquarische Gesellschaft of Zürich in 1845. The undertaking is partly subsidised by the Federal and Cantonal Governments, and from all classes of the Swiss people the work has received, and is receiving, intelligent help. No fewer than four hundred persons are contributing their zeal, knowledge, and leisure hours to render this Schweizer-deutsches Wörterbuch as complete as possible. The encyclopædic mass of material is not only of the first interest to the philologist, but it has an incidental value to the student of folk-lore in the local proverbs, riddles, songs, legends, and games which are cited for the illustration of particular words. This element is necessarily employed as sparingly as possible, and only as means to an end; but what is given affords a glimpse of the almost inexhaustible contents of the oral deposit stored up in the minds and memories of the people. It is to be hoped that the specimens which are given may lead to a systematic collection of these fast diminishing relics of the old *Volksgeist*. The difficulty of reading a particular article, caused by the

truly portentous quantity of abbreviations—the explanation of which takes up eleven columns—decreases as the meaning of the abbreviations grows familiar. In Schwyz and Zürich a red potato goes by the name of an "Engeländer," and the same name is given to a reddish-coloured pear. The former may point to the original source of the species, but the editors hold the latter to be taken from the colour of the uniforms of the English mercenaries. Similarly, the *Salvia pretensis* goes in Sargans by the name of the "blaue Holänder," from the blue uniforms of the mercenaries in the service of Holland. We learn, incidentally, from a Bern saying, still in use at Beatenberg, why the 1st of April is the most luckless day in the whole year—"der Tüfel ist a dem Tag (erst Tag Abrel) us-em Himmel vürstosse worde." Hence, in Zürich, children born on April 1 are pursued by ill-luck all through life. "April-sending" (the Flemish "sending-day") seems to be universal. In Bern the "fool" is sent to see the famous bears washed and combed on April 1. To make a useless journey in Aargau is "in Aprille laufe." The extraordinary diligence of the collectors, and the range of their work, may be interred from the fact that fourteen columns are occupied with the local names of apples and their explanation.

OBITUARY.

A MELANCHOLY end has befallen Mr. Richard Talling, a prominent student of English mineralogy. During the last few years he had taken out many patents for improvements in the branches of mechanical science with which he was especially conversant, and was pursuing his investigations to the last. Under the excitement of these incessant labours, and the anxiety caused by some speculations in the mines amid which he lived, his mind became unbinged, and he put an end to his life at Lostwithiel on December 19, in his sixtieth year. Messrs. R. P. Greg and William G. Lettsom, in their *Manual of the Mineralogy of Great Britain and Ireland*, acknowledge their obligations to Mr. Talling's intimate acquaintance with the metals of East Cornwall; and his assistance was sought for far and wide. His name was known to every collector of minerals in the three countries.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Dec. 3.)

J. W. CLARK, Esq., President, in the Chair.—Mr. Alfred P. Maudslay, of Trinity Hall, gave a lecture upon his recent explorations in Central America. After pointing out on the map the part of Central America between the South of Mexico and the North of Honduras over which his own travels had extended, and making some remarks on the present distribution of population, Mr. Maudslay went on to give a description of the ruins which he had himself visited known as Copan, Quirigua, Tikal, and Menché, all of which lie within or on the borders of the republic of Guatemala. Tikal was described as the ruin of a city of considerable size, containing a number of stone houses one and two stories high still in fair preservation. The roofs are all high-pitched stone gables, and no trace of an arch could be found. The lintels of the doorways were made of the durable wood of the Sapote, and are often found showing no signs of decay. The town is laid out on a rectangular plan, the ground being terraced, and when there is any difference of level, the slopes are faced with carefully-laid squared stones. The principal feature of the city is the five temples, each raised on pyramidal foundations, the height of the whole structure, from the ground to the top of the temple, measuring in one instance over 250 feet. The interesting carved wooden beams from the

doorways of these temples are now preserved in a museum in Switzerland. Menché is situated on the lowest point of the banks of the river Usumacinta ever reached with safety in a canoe, and stands in the centre of an almost unknown forest country called the "land of the Lacandones, or Independent Indians." The hill-side, from the water's edge to the height of 250 feet, is cut into a series of terraces, on which are built rows of houses and temples, and the slopes are everywhere faced with well-laid masonry. The town is quite a small one, but the temples are of great interest, and show traces of having been decorated externally with rows of seated plaster figures, sometimes of heroic size, and probably brilliantly coloured. Mr. Maudslay then described the ruins of Quirigua, which he had twice previously visited, and to which this year he had devoted the whole of his time and attention. Having shipped a large amount of material from England, which included four tons of plaster and a large quantity of moulding paper, he arrived at Quirigua in February, accompanied by Mr. Guintini, a skilled worker in plaster, and Mr. Blockley, a qualified surveyor. Although somewhat delayed by the sickness and desertion of his Indian labourers, before the end of May he had succeeded in taking a complete set of moulds of the tables of hieroglyphs carved on the large monoliths; and Mr. Guintini had finished a plaster mould in six hundred pieces of the great stone turtle, which is perhaps one of the most elaborate and beautiful monuments to be found in Central America. Mr. Maudslay discussed at some length the vexed question of the age of these ruins. He traced with great care the journey of Cortez, as described in the celebrated "Carta quinta," and in the History of Bernal Diaz, and referred to an interesting map of Tobasco drawn by Melchior de Santa Cruz in the year 1579 which has lately been found in the archives of Seville by Dr. Sebastian Marimon. Mr. Maudslay then referred to the conquest of Chiapa by Louis Marin, that of Guatemala by Pedro de Alvarado, and the missionary expeditions of Las Casas into Suzulutlan, then known as the Sierra de Guerra and afterwards as the Vera Paz, and showed how from these accounts it was possible to draw a complete circle round the mysterious land of the Lacandones without meeting with any reference to the important cities and the advanced civilisation which must once have existed there. Mr. Maudslay then referred to a visit he had recently made to Seville, and to the immense number of important documents stored away in the archives of the Indies in that city, and dwelt on the kindness and generosity shown to him by Dr. Sebastian Marimon, who had supplied him with copies of some extremely interesting MSS. which in the course of a laborious search he had discovered amongst these archives. Among these was an account of an expedition made by the Governor Barrios Leal in the year 1695 into the land of the Lacandones and letters from Fray Diego de Ribas and the Padre Magil, who were attached to his party. This and subsequent expeditions explored the river Lacandon as far as its junction with the Usumacinta. The country is described as a land of almost impenetrable forests, and no traces of any existing Indian civilisation were met with. The Lacandones themselves are described as living in much the same state of barbarism as that in which Mr. Maudslay found them when he visited them last year. Mr. Maudslay then summed up the evidence he had so far been able to collect as follows:—We know that the first Europeans who entered the country passed close to Palenque without knowing of its existence. We never find the land of the Lacandones mentioned by the early settlers as a rich or civilised country. It appears to have been undisturbed for 150 years, and, when visited at the end of that period (1605), we know it to have been a land of almost impenetrable forests, and that the inhabitants were the same Lacandones whom Bernal Diaz mentions as being at war with the people of Acalá. We have a carefully recorded statement of the condition of the Lacandones in 1695, which proves them to have been then living, as they are now, in a state of barbarism, their arts not rising above the manufacture of very rude grotesque pottery, the weaving of a very rough fibre cloth, and the chipping of stone arrowheads. Mr. Maudslay, therefore, considered that the balance of evidence favoured the idea that Palenque

and Menché had ceased to exist as living towns at the time of the Spanish Conquest.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Dec. 11.)

PROF. FLOWER, President, in the Chair.—Mr. Walton Haydon exhibited some photographs of North-American Indians.—A paper by Mr. A. W. Howitt, on "Some Australian Ceremonies of Initiation," was read by Dr. E. B. Tylor. The ceremonies described by the author are common to a very large aggregate of tribes in the south-eastern part of Australia; and, as himself an initiated person, Mr. Howitt has had unusual opportunities of observation and of obtaining information from the blacks. When it has been decided that there are a sufficient number of boys ready for initiation, the headman sends out his messenger, who travels round to the headmen of the same totem, who then communicate the message to the principal men of the different totems which form the local groups. The messenger carries with him as the emblems of his mission a complete set of male attire, together with the sacred humming instrument, which is wrapped up in a skin, and carefully concealed from women and children. The ceremonial meeting having been called together, that moiety of the community which called it prepares the ground, and gets all ready for the arrival of the various contingents. Mr. Howitt then described at length the procession from the camp to some retired and secret place, where the ceremonies are to be performed, each novice being attended by a guardian, who fully explains to him all that is said or done. A camp is formed when the spot is reached that has been fixed upon for the site of the tooth-knocking-out ceremony, which was fully described by the author in the latter part of the paper.—Dr. R. G. Latham read a paper on "The Use of the Terms Celt and German."

ROYAL ASIATIC SOCIETY.—(Monday, Dec. 17.)

SIR BARTLE FRERE, President, in the Chair.—Mr. W. F. Sinclair read a paper on "The Fishes of Western India," in which he dwelt chiefly on those fishes, or creatures commonly treated as fishes, which have not hitherto been described in works generally accessible to students of this branch of natural history. The chief difficulty, he showed, in securing efficient observers lies in the fact that the technology of the subject is not easily understood by beginners, and that the works descriptive of Indian fishes are, with some exceptions, very large and expensive. Among the more useful recent works he called especial attention to Mr. Thomas's *Red in India* and Major Beaven's *Freshwater Fishes of India*. The sea-fishes of India have been exhaustively described in the great work by Dr. Day, which is, however, far too large to be used as a manual.

FINE ART.

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Troja: Results of the Latest Researches and Discoveries on the Site of Homer's Troy, and in the Heroic Tumuli and other Sites, made in the Year 1882. By Dr. Henry Schliemann. (John Murray.)

DR. SCHLIEHMANN'S new work on Troy is in many respects a supplement to his *Ilios*; it contains, however, a considerable store of new matter, the result of a five-months' additional excavation in 1882. To a certain extent he has felt himself called upon to modify the conclusions arrived at in his

earlier volumes. During his recent researches at Hissarlik, Dr. Schliemann has had the valuable aid of the two architects, Dr. Wilhelm Dörpfeld, of Berlin, and Herr Josef Höfler, of Vienna, and has now been able to establish the fact that the Burnt City proper is not, as he had previously supposed, the Third, but the Second City. The treasures belonged unquestionably to the Second, or Burnt City, as is abundantly shown by the fact that every one of the ten thousand objects discovered bears evident traces of incandescence; but, on the other hand, the large building to which Dr. Schliemann, in his earlier publication, had given the name of "Priam's Palace" belongs as unquestionably to the Third, and less considerable, City.

"My work at Troy," writes Dr. Schliemann, "is now ended for ever, after extending over more than the period of ten years which has a legendary connexion with the fate of the City." Faith has, indeed, "removed mountains," and scepticism must henceforth reckon with the spade as well as with the shield. The indomitable industry and persistence of one man has conquered; and we may now see mapped out before our eyes, by the hands of competent architects, a city which, if it be not the City of Priam, at least owes its disinterment from the grave of Time to "the tale of Troy divine." Archaeology has perhaps little call to concern itself with the fitting on of poetical topography to altered physical conditions. Altogether apart, however, from questions connected with the identification of the Burnt City of Hissarlik with the City of the *Iliad*, the excavations of Dr. Schliemann have a profound and enduring interest in their bearing on the prehistoric past of the birth-places of Hellenic civilisation.

Never before, in any part of the earth's surface, have so many successive stages of human habitation and culture been laid bare by the spade. The section which Dr. Schliemann has exposed at Hissarlik appeals almost as much to the geologist as it does to the antiquary. In the topmost stratum, extending six feet down, we find remains of the Roman and Macedonian Ilios and the Aeolic colony; and the fragments of archaic Greek pottery discovered (hardly distinguishable from that of Spata and Mykênê) take us back already to the end of the first millennium before our era. Below this, one superposed above the other, lie the remains of no less than six successive prehistoric settlements, reaching down to over fifty feet below the surface of the hill. The formation of this vast superincumbent mass by artificial and natural causes must, on any showing, have taken a long series of centuries; and yet, when we come to examine the lowest deposits, the remains of the First and Second Cities, we are struck at once with the relatively high state of civilisation at which the inhabitants of this spot had already arrived. The food remains show a people acquainted with agriculture and cattle-rearing, as well as with hunting and fishing. The use of bronze was known, though stone implements continued to be used for certain purposes, and the bronze implements do not show any of the refined forms—notably the *fibulae*—characteristic of the later Bronze Age. Trade and commerce evidently were not wanting. Articles

de luxe of gold, enamel, and ivory were already being imported from lands more directly under Babylonian and Egyptian influence, and jade axe-heads came by prehistoric trade-routes from the Kuen-Lun. The local potters were already acquainted with the use of the wheel, and the city walls and temples of the Second City evince considerable progress in the art of building.

At a very remote period, then, there existed in the Troad a primitive and, in some respects, original form of civilisation. What were its affinities? Where are we to seek its later development and continuity? The answer is in part supplied by the upper prehistoric strata of the hill of Hissarlik itself. In spite of the awful conflagration which consumed the Second City—in spite of successive intervals of desolation and destruction—we may still trace the unbroken continuity of the same form of culture and, we may add, of religious belief as was to be found in the earliest of the local settlements. The "owl vases," as Dr. Schliemann delights to call them, the most characteristic of the Trojan *fiotile* forms, occur as high up as the fifth prehistoric settlement; and their companion pieces, the small marble *plaques* of the same general form and certainly belonging to the same religious cult, occur even in the Sixth City, which Dr. Schliemann, not without some reasonable grounds, peoples with a Lydian population. As to the religious or funereal significance of these vases, a word or two will not be out of place, since it is impossible to accept Dr. Schliemann's views without some qualification. In the first place, although the generally owlish physiognomy of most must in fairness be admitted, it is certain that many of them have not only "the characteristics of a woman" so far as their body is concerned, but distinctively human faces. In all cases they have ears. In some, the eyes are of human shape; in one instance, closed as if to imitate the sleep of death. In several instances the nose is unmistakable, and the mouth is indicated. Nor, on the other hand, can their form be accepted as such an isolated phenomenon as Dr. Schliemann seems to wish us to suppose. It is impossible not to see in these mysterious "face-urns" of Hissarlik an offshoot of the Canopus vases of Egyptian tombs. Among the Egyptian "face-urns," as has been recently demonstrated from examples in the Berlin museum, bird-faces occur, probably intended for hawks, presenting strong resemblances to the owl-vases of Hissarlik, as well as others with a human physiognomy. Nor is the imitation of these sacred alabaster receptacles confined to Troy. The Etruscans, as we know from the oldest *bucchero* ware of Chiusi and Coere, also imitated them for their cinerary urns; and the intimate connexion between ancient Etruria and Lydia makes this parallel still more significant. The rude "face-urns" discovered in Pomerania, which were no doubt introduced to the Baltic coast-lands of prehistoric times by the same hands as their bronze "kettle-waggons," present, in some respects, a still more remarkable parallel, and stand to their Etruscan prototypes in the same kind of relation as the Trojan vases stood, it may be, to intermediate Lydian forms of which as yet we know nothing.

The peculiar feature of the Trojan vases is the projection at the sides, sometimes like the two ends of a crescent, sometimes actually representing horns, which it is difficult not to connect with some lunar cult. The discovery of a leaden figure of the Babylonian and Hittite goddess Atargatis shows a direct connexion between the Trojan city and this Oriental cult. Atê, the name of the Trojan Athênê, as Prof. Sayce has pointed out, is letter for letter that of the great goddess of Carchemish, 'Athi, represented in primitive Chaldaean cylinders with an owl-like face and the three characteristic protuberances which re-appear on the Trojan vases. The modification of the Egyptian prototype on the Hissarlik face-urns is thus explained, and the cult of the "owl-faced" Athênê at the same time traced to its fountain-head.

Thus the Hissarlik relics, as Dr. Schliemann has all along insisted, give the explanation of a religious epithet applied to one of the chief Greek divinities, just as Mykênê has interpreted for us another. But the religious connexion with Greece does not end here. Perhaps the most remarkable of all Dr. Schliemann's recent discoveries has been the excavation in the Burnt City of two temples which, although dating back to a remote prehistoric date, answer, in all essential features, to the ground-plan of early Greek temples, and which, in their wooden *antae*, give a constructive reason for what, in later Hellenic buildings, was simply an ornamental adjunct. This identity of plan-construction becomes all the more remarkable when it is remembered that the prehistoric buildings on the soil of Greece itself—at Mykenae, at Tiryns, at Orchomenos, and elsewhere—present a system of architecture the first principles of which are, in their character, entirely un-Hellenic. It does not seem to me that the significance of these facts has at all been adequately realised. But they do not stand alone. A careful comparison of the various forms of pottery found in the prehistoric cities of Hissarlik enables me to assert with confidence that here for the first time we can trace the genesis and primitive development of several forms which, in their completed stage, are regarded as characteristically Greek. To illustrate this I will here content myself with a single example. In the lowest strata we find the simple drinking-horn, as straightened by the exigencies of the potter's art and equipped with two long handles. The pointed end of this primitive "tumbler" is next fitted with three feet, which enables it to stand upright; and it may here be observed that this tripod stage between round and flat-bottomed vessels, so well illustrated among the prehistoric pots of Troy, finds innumerable analogies among savage races at the present day. Higher still in the scale we find the tripod uniting into a flat basis; the whole vessel shows a tendency to broaden in accordance with its altered conditions of utility, the long handles taking it out in a graceful upward curve, till, in the Fifth City, we have before us the familiar *Kantharos* of Dionysos. In the same way we may trace the ungainly *Askos* paunch—offspring, itself, of the goat-skin wine-bag—raising itself from its stomach and gradually acquiring the "os sublime" of the elegant

Oenochos. It is interesting to notice that the osteological evidence points the same way. "The types of Hissarlik," says Prof. Virchow, "fit on better to the Hellenic than to any types hitherto known from the neighbouring districts."

The intimate connexion thus subsisting between the prehistoric past of Greek civilisation and the Anatolian site round which the earliest Greek epic clusters brings us to another relationship already well established on philological and historic grounds, and for which Dr. Schliemann's researches on the Thracian side of the Dardanelles have now supplied us with an archaeological basis. In the course of his excavation into the lofty tumulus on the Thracian shore, known as the Mound of Protesilaus, Dr. Schliemann discovered fragments of a peculiar blackish pottery, picked out with white geometrical patterns, which is also a characteristic feature of the first two Cities of Hissarlik. Pottery of a similar kind has been found in some Swiss lake-dwellings and a few North-European sites, and may turn out to have been an original heritage of Aryan peoples. Dr. Schliemann's discovery that this class of pottery was once the common property of an aboriginal people inhabiting both the European and Asiatic side of the Dardanelles entirely agrees with what we know from other sources as to the extension of the vast Thracian nationality over a large part of Asia Minor. As Mr. Karl Blind, in an Appendix to Dr. Schliemann's book, has revived all the fanciful and exploded theories regarding the Thracians and their kin, it may be necessary to state that the ascertained affinities of the Thracians lie with the Slavs and Lithuanians on the one side, and in other directions with Iranians and Greeks. The presence of Thracian tribes—Dardanians, Mysians, and others—in Asia Minor is proved from Egyptian sources to date back to at least 1300 B.C. The discoveries of Dr. Schliemann now render it highly probable that this Thracian extension had already been effected, so far as the Troad is concerned, at a far more remote prehistoric epoch. To extend the points of comparison offered by the Hissarlik objects, a much more thorough exploration must be made of the grave-mounds with which the Thracian plains on both sides of the Balkan are dotted. On the whole, it is not probable that the more developed forms of the Trojan site will be found to have any very direct connexion with the remains of the more barbarous members of the race inhabiting European soil. So far as the Western portion of the Thracio-Illyrian peninsula is concerned, I have collected some evidence as to their prehistoric condition which tends to show that in those regions the use of metals was of comparatively late introduction. The Bronze Age forms are, as a rule, as distinctively late as those at Hissarlik are early. On shores that faced the Asiatic Issa, on the plains watered by the Asiatic Strymon, in the stronghold of the Asiatic branch of the Dardani, a civilisation quickened by Aegean breezes and expanded by an Eastern sun was already advancing to maturity at a time when Illyrian shores and Danubian plains, were still slumbering in their Age of Stone.

ARTHUR J. EVANS.

DUTCH PICTURES RECENTLY EXHIBITED AT EDINBURGH.

SINCE 1830—so the Catalogue informs us—no exhibition of "Old Masters" has been held in Edinburgh. It was therefore high time for the numerous owners of private collections to display their treasures for the study and admiration of the public. About a hundred owners exhibit some 550 paintings of the English, Italian, and Netherlands school. I shall confine myself to an examination of the Dutch pictures alone.

To begin with, the earliest of them, and, at the same time, one of the most remarkable in this collection—"The Gamblers" (534)—the Earl of Haddington—is wrongly attributed to Quentin Matsys; it is in fact one of the best-preserved works of Lucas van Leyden. Anyone acquainted with the prints and the rare genuine paintings of this great master cannot fail to observe his types and manner in this picture. We see nine figures—men and women in the rich many-coloured costumes of the first half of the sixteenth century—seated about a table playing cards. Every head is a distinct type of our painter; the colours are laid on in a thick *impasto*; the details are wrought out with more than ordinary care. Through a window in the background a glimpse of landscape is obtained. Lucas van Leyden painted other pictures of a similar kind. "Chess-players," by him, are at Wilton House and Berlin. We see how early *genre* painting began in the North Netherlands; the branch of the art in which Holland a century later attained such remarkable excellence.

"The Adoration of the Magi" (441)—B. Yeaman, Esq., brings us in contact with a contemporary of Lucas van Leyden. It is without doubt a work by the master with the monogram I A who has recently been identified with the painter and wood-cutter Jacob Cornelisz van Oostanen mentioned by van Mander. The monogram, formerly interpreted J. Walter van Assen, has been shown by Dr. A. D. de Vries Az to signify Jacobus Amstelodamensis. In the *Jahrbücher der k. preuss. Kunstsammlungen* Dr. Scheibler, of Berlin, treated some time ago of a number of his paintings together. Genuine pictures bearing his signature are at Amsterdam, the Hague, and Cassel, the last certainly of the year 1523 which we know (to recognise) in the work of this master. Mr. Yeaman's picture has, unfortunately, been repainted. It consists of two panels. On the left are Elizabeth and fourteen other figures, including some portraits; at the extreme left is the donor in her robes as abbess, with a pastoral staff in her arms. Through a doorway is a view of a castle, apparently taken from nature. Among the ten figures on the right panel are the Virgin and Child and Joseph; the right and left of the foreground are occupied with groups of women and children. Here, too, the women wear the head-dresses fashionable at the day—similar to that in the "Herodias" at the Hague. Round, fat, simple, childish faces are further characteristics of them. No. 505 (Marquis of Lothian) is a fine, but injured, portrait by Antony Moro, by whom also is the portrait of "Mark Kerr, æt. 40, 1551" (508—the same owner), and to whom I hold that the portrait given to Holbein bearing date "A. Dni 1556" (Duke of Hamilton) must be ascribed. A free portrait of a man in rich armour (529)—Marquis of Lothian, dated 1547, is certainly ascribed by mistake to Flink. It is by some good master of the middle of the sixteenth century.

The seventeenth century is better represented. Rembrandt's name appears continually in the Catalogue. No. 421 is signed Rembrandt f. 1635 or 1633 (I think it must be thus read; at all events, it might well have been

painted about that time). It is not "the artist's second wife in the character of a Jewish bride," but rather the artist's only wife, his much beloved Saskia, whom he painted so often, and in so many different costumes; here, probably, only as a shepherdess. She is almost life-size, standing and seen to the knees, the right hand resting on a garlanded staff, in the left a garland of flowers. Her dress is low, showing the breast; she has long gold-blonde hair hanging down, and there is a little wreath upon her head. The execution is hard, and strongly recalls that of the so-called Artemisia, of 1634, at Madrid, in which Dr. Bode has justly recognised Saskia. The leading tone is a full brownish-green; almost the whole figure is in full light. The background has become darker and less transparent than it originally was. This picture, not mentioned by Bode—*Studien zur Geschichte der holl. Malerei* (Braunschweig, 1883)—belongs to the Duke of Buccleuch. Of other pictures ascribed to Rembrandt, "An Old Woman" (268—Earl of Wemyss) is hung too high for careful inspection. I believe that the hand of van Boursse is to be recognised in it, of whose work Sir Richard Wallace possesses a good specimen. The peculiar, cool, brownish-green tone is here again to be found; but the works of this rare artist are not familiar enough to me (I know only two others) to enable me to assign No. 268 to him with certainty. No. 272 (Earl of Hopetoun) is described as a *replica* of the well-known woman's portrait (163) in the National Gallery; I can find in it nothing but an excellent copy of the seventeenth century. "Interior—Woman Plucking a Fowl" (277—Lord Clinton) cannot be by Rembrandt, it is too dry, too hard; perhaps it may be a good, strong Johannes Victoors. The small "Portrait of a Man" (303—G. B. Simpson, Esq.) ascribed to Rembrandt's school, an interesting little picture, is signed with a monogram, the date 1657 and (*æst.*) 56. The monogram, which can be read J. A. C., is that of Camerarius, a good and careful portrait-painter, a corporation-piece by whom (his earliest work) is at Naarden, Holland, and a family group of 1689 (his latest) at the Darmstadt Museum. It is not right to reckon him one of Rembrandt's school. No. 628 is the only genuine Rembrandt; No. 630 is by Salomon Hoogstraten.

Besides Rembrandt's, we find a number of the greatest names in the Catalogue. Two small portraits, a man's and a woman's (247 and 252—Miss Nisbet Hamilton) are ascribed to Hals. I am informed that the owner possesses others of the family like them. They are not Hals', but excellent examples of the eminent portraitist Jan de Bray, whose works in the Haarlem Museum prove how strongly he was influenced by Hals. These portraits also prove how much he learnt from his great fellow-townsmen. The inscriptions (both 1663, *ont 47 jaar*) enable us to recognise the known handwriting of the painter, as we do his free handling in the execution. The "Dutch Family" (266—Miss Nisbet Hamilton) is a free specimen of Nic. Maes' early and best time. In a dark room we see a young married pair; the woman sits on a stool, while the man stands behind her. Before them stands a child dressed in white, with a hobby-horse between its legs. In the costume of the woman, much red, of the strong Maes character, is intentionally introduced; the light falls upon the group, while the background remains dark. The picture belongs to about the year 1655, and may be reckoned among the best works of Maes; the "Portrait of a Woman" (No. 263—Mr. Maconochie) is a specimen of his later period. Nos. 284 and 286, small portraits of the Burgomaster of Amsterdam, Hendrick Dircksz Spiegel, and his wife, are masterpieces of Dutch portrait-painting of about 1650; and I cannot

understand how such excellent pictures come to be ascribed to the feeble artist Hendrick van Limborch, who was not yet born. But who painted them? Perhaps Thomas de Keijser. For Dirck Santvoort they are somewhat too soft; still it is possible that he was their painter. In the life-size "Woman's Portrait" (522—James Leslie, Esq.) given to Mierevelt I likewise see Santvoort's hand. No. 481 (W. T. Hay, Esq.) is a good portrait of a lady in Cornelius Jansen's latest style, much influenced by van Dyck. The landscape 419 is signed "I v Goyen 1625." Van Goyen, in the treatment of his trees, here follows the style of his predecessors, especially Esaias van de Velde; much colour is introduced, as in all his early works. To Cuyt ten pictures are ascribed. An ice-scene (216—Col. Crichton) is extremely pretty; some men are occupied fishing with long rods in holes in the ice. The "Landscape with Cattle" (269—A. V. Smith Sligo, Esq.) is not a Cuyt, but rather the work of some imitator of Potter—Albert Klomp, I suspect. 276 (Earl of Hopetoun) is a good Cuyt; 289 (Miss Nisbet Hamilton) a genuine little picture by him, with two horses and two dogs. Nos. 403 and 412 (Hon. R. Baillie-Hamilton) are two of the best Cuyts here. No. 404 (T. H. A. Macdonald, Esq.) is by Strij, who imitated Cuyt very closely; 478 (Lord Clinton) is a richly coloured Cuyt. Both are represented by several works. A hilly Italian landscape (215—Sir T. H. Gibson Craig), with excellent little figures, signed J. Both, is a gem, but retouched. 301 is not a Both; 400 is a good Ruisdael. 329 (Hon. R. Baillie-Hamilton) is a good landscape with figures and a beautiful transparent stream, by Lingelbach; like so many Ruisdaels and Hobbemas, this pretty painting has somewhat darkened with age. 418 (same owner) is a large and good forest landscape, likewise by Lingelbach. On the other hand, 455 (Archibald Coates, Esq.) is no Ruisdael, but rather a very good example of Roelof van Vries.

A. BREDIUS.

MR. DONNE'S ALPINE DRAWINGS.

WE are glad to see a number of Mr. Donne's drawings together. Here and there at intervals one or more has been exhibited, and he has earned himself a high place in the estimation of the few as a colourist of unusual sweetness and purity and a master of atmospheric effects; but the public has scarcely had an opportunity of knowing him as he deserves to be known. The collection of his drawings at Messrs. Dowdeswell's is one of the most beautiful that has ever decorated their little gallery in Bond Street, and can scarcely fail to raise very considerably the reputation of the artist. In some pictures of ruins and architecture in Italy he would be very difficult to "beat"—indeed, we have seldom seen the glow of an evening sun broken so grandly and truly upon a crumbling wall as in the "Ruins of a Roman Theatre, S. Germano" (36); and the "Arch of the Silversmiths, Rome" (57), is a little masterpiece of refined drawing and colour. Nor should we omit to mention among the best examples of Mr. Donne's talent "The Theatre of Marcellus, Rome" (16). Yet it is not in these drawings, but in those of Alpine scenery, that the fuller scope of his skill and the greater individuality of his work are apparent. Such a drawing as "Fresh-fallen Snow on an Alpine Peak" (19) is indeed a rarity. Never, perhaps, has the colour and texture of sunlit snow been more finely caught. In looking at representations of such subjects as "The Lake of Nemi" (99), "The Tschingelhorn from the Little Blue Lake" (15), and "Sunset on the Roth-Thal" (36), it is impossible not to think of the treatment by Turner of these or kindred subjects. We have no thought of com-

paring the two artists, but it may be said that Mr. Donne approaches such sublime scenes in a spirit and with a skill not unworthy of the school of which the elder artist is the greatest light. How hard it is to paint the apocalyptic glory of the Alps, with their virgin snow, their pellucid glaciers, their rolling clouds and wreathed mists, their rosy peaks and purple hollows, most of us are able to form some opinion, if only from the very moderate success which attends the essays of the ordinary painter in this direction. Mr. Donne's are among the few that leave behind them no sense of failure, none even of effort.

NOTES ON ART AND ARCHAEOLOGY.

THE lectures by Mr. J. F. Hodgetts on the Early English antiquities at the British Museum, which were to have appeared on the 19th of this month, under the title of *Early England*, have been delayed owing to the discovery that a work so called had already been published. Mr. Hodgetts has therefore changed this title to that of *Older England*, and it is hoped the book will be issued by Messrs. Whiting and Co. in the course of next week.

THE late Mr. Richard Newsham, of Preston, has bequeathed to the corporation of that town the whole of his valuable collection of pictures, porcelain, and bronzes. The pictures alone are valued at about £70,000. Among them are twenty water-colour drawings by William Hunt, and good examples of David Cox, Linnell, Müller, D. Roberts, Etty, Leslie, Poole, &c.

MESSRS. FROST AND REED's annual exhibition of paintings and drawings, &c., is now open at their Clifton Gallery, in continuation of that lately held in Bristol. Though landscape predominates, there are examples besides of the usual variety of work—figure studies, subject pictures, pictures of sentiment, animal drawing, &c.—excepting, however, portraiture. Among the exhibitors are the names of Branwhite, Syer, Heywood Hardy, H. Gilchrist (whose present picture, "Game at Nine Pins, New England," was at the Royal Academy in 1880), S. P. Jackson, T. B. Hardy, A. W. Parsons, Herbert A. Bone, J. Curnock, T. Hart, Jacomb Hood, and H. Woods (whose "Coming Footsteps" is the best thing of pretty sentiment—a well-conditioned country maiden pausing upon a rustic bridge in a deep wood to listen for the footfall of an expected friend). Some *Libers* and rich engravings complete a pleasant exhibition of less than 200 numbers.

THE *Art Journal* opens the new year well, at least so far as its plates are concerned. As usual, we have three of these—an engraving, an etching, and a facsimile. Of the two former the publishers have been good enough to send us proofs, so that we can judge of them at leisure. The engraving is by Mr. Lumb Stocks, after Mr. Millais's picture of "The Princes in the Tower," which is probably destined to be the most popular of all the painter's later works, as we have it now both in mezzotint and in pure line. It is no slight distinction to have attracted the two Academician engravers. The etching is by Mr. C. O. Murray, after Mr. Henry Holiday's "Dante and Beatrice" in this year's Grosvenor, which is, we believe, the most considerable canvas that this artist has yet undertaken. If we can trust our memory, the general scene has been very fairly reproduced. The facsimile is by no means the least interesting of the three as regards both the subject and the excellence of the reproduction. It is a chromo-lithograph of an engraving in stipple by Testolini (1791), after a portrait by Cosway.

A LARGE picture of the Assumption of the Virgin, by Perugino, is said to have been discovered in Italy.

THE STAGE.

"PYGMALION AND GALATEA" AT THE LYCEUM.

A CREDITABLE, though by no means an altogether admirable, representation of "Pygmalion and Galatea" is that now given at the Lyceum. This is, we believe, the third "run" which the piece has enjoyed in London. There was first the original representation about eleven years ago; then, seven or eight years ago, there was the first revival, and that was at the Haymarket, where the piece was first played. On both these occasions the part of Galatea was performed by Mrs. Kendal—then better known to the public as Miss Madge Robertson; and it is well to say at starting that there is nothing whatever in Miss Anderson's graceful performance of the part, now nightly at the Lyceum, to dislodge from the mind of the play-goer the memory of one of the earliest triumphs of Mrs. Kendal's genius. Miss Anderson's performance has its delightful qualities, but it has also its deficiencies. What both of these are we shall try to set forth, however briefly, a little later on. But first for the piece itself, and for some of the other players.

The piece is one of Mr. Gilbert's very best—better than "The Palace of Truth," far better than "The Wicked World," better in some respects than the strong drama of "Charity" and the delicate drama of "Sweethearts." Even if these pieces did not exist, "Pygmalion and Galatea" would be enough to assert for Mr. Gilbert a claim to be considered as a man of letters, a wit, and a man of insight writing for the theatre. He is one of the most unequal of writers—interesting to consider, perhaps, on that very account, for it is difficult at all times to be sure whether he might have been more constantly successful with the public if he had been less artistic, and whether if he had been more continuously artistic he would have altogether failed to make the mark that he has made. He has had, in his time, a measure of literary ambition: a man must have a measure of literary ambition to be the careful and brilliant writer that he has often proved himself. But his prose has generally been so distinctly better than his poetry that his poetry may have been written only to persuade the weaker brethren of his excellence. In reality, of course, his measured verse is seldom poetry at all; it tells us nothing that is new, little that is beautiful, and is therefore infinitely inferior to terse and nervous and energetic prose. "Sweethearts," in a word, is far more literary, far more valuable, than "The Palace of Truth." But "Pygmalion and Galatea"—well, we admit we have a great weakness for "Pygmalion and Galatea." It is full of clever observation and sagacious conclusion; it creates a situation of great pathos; it is, in the main, unconventional and courageous; it is so full of tact that it manages to mock at Mrs. Grundy a good deal without violently frightening or offending her. But the merits of the piece are admitted, though the causes of them have not always been made plain, and we may pass to the performance.

The part of Chrysoas, the wealthy patron of art who frequents Pygmalion's studio, and

whom Galatea declares to be so ugly that the artist who made him must have been "a beginner," was originally played by Mr. Buckstone. In relation to the more delicate wit and the undeniable pathos of much that is in the comedy, it is said to be "out of drawing." But if it was, as we surmise, not only acted by Mr. Buckstone, but conceived and written for him, that would quite account for that in it which may be deemed unwelcome; for that genial old comedian was never perfectly well suited until he was provided with a freedom of utterance such as was appropriate to the *soubrette* of Molière. The part is now played at the Lyceum with a little less colour and unction than Mr. Buckstone gave it, but it is played fairly. Mr. Barnes plays Pygmalion, and herein he succeeds Mr. Kendal, playing it probably quite as well as Mr. Kendal ever did; but then the part in Mr. Kendal's repertory belonged to a time when the actor had hardly acquired his present individuality. His method of expression was then far less forcible, and his sense of humour far less considerable, than it is to-day. Pygmalion's wife is now played by Miss Amy Roselle. She it was who played the part at the last revival, and as sympathetically then as now. Her outbursts of jealousy and passion are given with curious, if with necessarily unattractive, naturalness. Miss Roselle's performance must really be rated very highly. Not only is it far better than that of Miss Caroline Hill, who "created" the part originally; but it is, for sheer dramatic force, better than anything done by any of the lady's comrades at the Lyceum. Cynisca, as Miss Roselle represents her, is a vivid reality. She has little amenity, and we might respect her more if she had been more dignified, but she is probably quite true.

And yet it is Miss Mary Anderson's Galatea that is destined to engage the town for a while. Galatea has something in common with the Undine of De la Motte Fouqué; something in common with the Little Mermaid of that perfect poet in prose, Hans Christian Andersen. The Galatea of Mrs. Kendal approaches nearest to humanity as we know it, and it is from that that the Galatea of Miss Anderson is the farthest removed. In Mrs. Kendal's Galatea, the moment the transformation is effected from the Greek marble to the flesh and blood of all time, every attribute of the woman is pronounced, every feeling fully possessed—it is only the experience that is lacking. But in Miss Anderson's Galatea the transformation from the marble is made and yet not made; the feeling is very undeveloped, and something of the coldness of the statue still clings to the flesh. This interpretation is very likely original, and it is no doubt justifiable. That it is preferable to the other we are very far from saying—we hold it to be fair, but not the truer or the better; indeed, it is probable that its adoption is but another instance of a truth we have more than once asserted—the truth that the personality of an actress does not only limit her range, but also colours her very conception of every part she tries. It is to be doubted whether Miss Anderson would make even Juliet very impulsive, even Lady Teazle very vivacious. These parts, then, are

not for her. She brings to the performance of characters less exacting in their demands upon the temperament of the artist her own order of charm. That is the charm of formal and delicate beauty, rendered more serviceable by intelligent study and patient work. We do not desire to underrate it. But the later performances of Miss Anderson reveal that which was at first suspected—that, apart from an agreeable and sympathetic voice, her personal attractiveness lies somewhat in her faultless uniformity of beauty, and that her genius (to use a very big word to describe it) is of that order which has been spoken of as "an infinite capacity for taking pains." Much may be done with these qualifications—much, but not all—and it is much that Miss Anderson gracefully accomplishes.

FREDERICK WEDMORE.

MUSIC.

MUSICAL PUBLICATIONS.

Mendelssohn. By W. S. Rockstro. "The Great Musicians." (Sampson Low.) Mr. J. Bennett was originally announced as the biographer of the composer of "Elijah;" but Dr. Hueffer, the editor of the series, now gives us a Life of Mendelssohn by one of his personal friends and admirers. Mendelssohn's *Letters*, Devrient's *Recollections*, Hiller's book on the same subject, and Dr. Grove's interesting article in his *Dictionary of Music and Musicians* have made it extremely difficult to say anything new about the famous Jewish-Christian composer. The chapter to which we naturally turn in Mr. Rockstro's book is the one entitled "Personal Reminiscences," which is interesting, but very short. The same may be said of the concluding chapter, "Mendelssohn's Position in Art." The catalogue of works at the end of the book contains several errors, of which we note a few. The date of "Camacho's Wedding" is given as 1824 instead of 1825; the songs op. 34 are dated 1824 instead of 1834; op. 51 is spoken of as Psalm civ. instead of cxiv.; and the Sonata in B flat (op. 106) is said to be in B minor. The little book is pleasantly written, and much information is given in small compass.

Proceedings of the Musical Association (Stanley Lucas) contains the papers read during the ninth session, 1882-83. This association deserves the support and interest of all musicians who take proper interest in their art. The number of members has lately decreased, and the reason given in the report is that some have resigned finding themselves hardly in sympathy with the serious aims and ends of the society. The present volume contains papers by Ferdinand Praeger, Eustace J. Brakepeare, James Turpin, G. A. Osborne, Stephen S. Stratton, and others. The discussions following the reading of the papers are also given.

King David. By Sir G. A. Macfarren. (Stanley Lucas.) This is a vocal score of the work produced at the Leeds Festival, and recently noticed in the ACADEMY. The pianoforte part is skilfully arranged by Mr. F. W. Davenport.

The World's End: an Oratorio. By Joachim Raff. Vocal Score. (Breitkopf and Härtel.) Another of the Leeds novelties. Although much of the effect of this work depends upon the orchestration, it will be read and played with interest even in its present form.

The Organist's Quarterly Journal, Part LX. (Novello), contains the first part of a Fantasia in three movements, by Dr. Spark, the editor. It is showy, if not particularly original; the section in B flat is graceful and pleasing. An

Impromptu, by W. H. Maxfield, is rather monotonous, and the part-writing will not bear close examination. We have further a light Fantasia on a duet from "Zauberflöte" by G. Hepworth, a rambling Fantasia by Katterfeldt, and a well-written Postlude by F. J. Read.

The Young Violinist's Tutor, by a Professional Player (Edinburgh: Köhler), contains a number of simple melodies, with phrase and finger indications. The writer is practical; in the remarks on "I know a Bank," he says: "I hope shortly to publish two Fantasias on Scottish airs. . . . Very effective as solos." He is also poetical. In his concluding remarks he tells the young student that the violin "will raise him above the earth, sob and sigh with him in sorrow, rejoice with him in gladness," &c., &c. The book gives, however, many useful hints.

Andante, by Beethoven. *Voluntary*, by Chopin. Arranged for the American Organ by Louis Engel. (Metzler.) These two transcriptions might almost pass for original compositions, for the slow movement from the C minor Symphony is mercilessly altered and disfigured, and in the *Voluntary* it is scarcely possible to recognise Chopin's lovely *Nocturne* (op. 9, No. 2).

Arrangements for the American Organ. By Frederic Archer. Book I. (Metzler.) Four easy pieces by Corelli, André, Butterfield, and Handel. It is surely a mistake to mark the soft *andante* in the second piece with full organ.

WE would further mention *Love and Beauty*, by A. Levey (Metzler); *Farewell*, by Ernest Ford (Stanley Lucas); *The Afterglow*, by F. G. Webb (Novello); and *Echoes: a Part Song*, by C. A. Macrone (Stanley Lucas). Also Metzler's *Musical Bijou*, the Christmas number, containing dance music, a suitable collection at the present festive season; and Mr. Rudall Carte's handy *Professional Pocket Book*. J. S. SHEDLOCK.

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